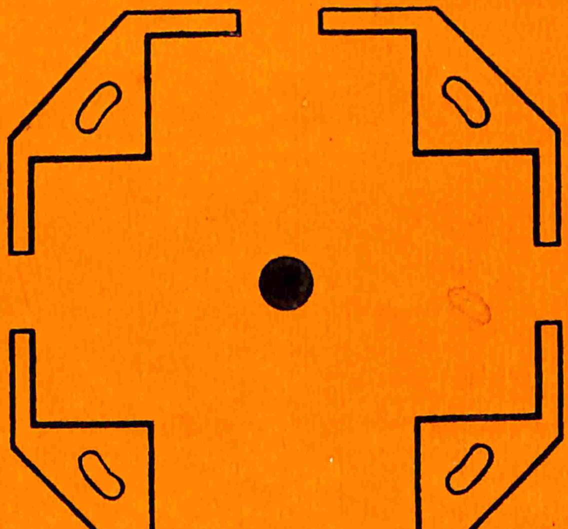
POETRY, CREATIVITY AND AESTHETIC EXPERIENCE

(SANSKRIT POETICS AND LITERARY CRITICISM)



NATAVARLAL JOSHI

The work 'Poetry, Creativity and Aesthetic Experience' is mainly based on the doctoral thesis submitted to the University of Bombay. It studies the three vital problems of Sanskrit literary criticism viz. the problem of defining poetic expression, creativity and making of Sanskrit poet and the problem of aesthetic experience which relates to the purpose of poetry. These problem have been conceived, developed, discussed, interpreted and commented upon by atleast twenty two exponents during a period of about one thousand five hundred years, from Bharata to Jagannātha.

"......Being at home in Vedānta as well as Sāhitya he draws inspiration from Sadānanda's *Vedāntasāra* and applies the *anubandha-catuṣṭaya* method to Sāhitya Śāstra in his doctoral thesis. This is undeniably a unique feature of his work."

Prof. Joshi's work covers a vast period of about one thousand five hundred years...... "This work presents a comprehensive, critical and analytical study of almost all the basic concepts and principles of literary criticism and aesthetics. His exposition of each and every topic is very clear and methodical and style lucid. The excellence of this work primarily rests on its expository side and the novel application of the *anubandha-catuṣṭaya* method......" (from Foreword).

Rs. : 250.00

POETRY, CREATIVITY AND AESTHETIC EXPERIENCE

POETRY, CREATIVITY AND AESTHETIC EXPERIENCE

NATAVARLAL JOSHI
M.A. Ph.D.
Shastri (Vedanta)
Acharya (Sahitya)

Foreword
Dr. V.M. Kulkarni

EASTERN BOOK LINKERS
DELHI : : (INDIA)

Poetry, Creativity and Aesthetic Experience
(Sanskrit Poetics and Literary Criticism)

Published by :
EASTERN BOOK LINKERS
5825, New Chandrawal, Jawahar Nagar,
DELHI-110007

© AUTHOR

First Edition : 1994

ISBN : 81-85133-94-8

Price : Rs. 250.00

Printed by :
J.R. PRINTERS
631/11, Krishna Gali No. 12, Maujpur, Delhi-110053.

"Sarasvatyāstattvaṁ Kavi-sahṛdayākhyaṁ Vijayate"

—Abhinavagupta
(*Locana* p.1)

This work is dedicated to :

(i) The memory of my mentor Late
Prof. B.V. Vyas, himself a poet

and

(ii) My best friend
Shri Lalit N. Doshi, I.A.S.
a noble soul, connoisseur of poetic art,
lover of Sanskrit, a *sahṛdaya*.

—Natavarlal Joshi

FOREWORD

It gives me great pleasure in contributing a Foreward to this Book. It is mainly based on his thesis *Poetic Composition, Its cause and Purpose* presented for the Ph.D Degree in Sanskrit of The University of Bombay. In addition to his Degrees M. A. and Ph.D. Prof. Natavarlal N. Joshi is Vedānta Śāstri and Sāhityācarya. Being at home in Vedānta as well as Sāhitya he draws inspiration from Sadānanda's Vedāntasāra and applies the *anubandha-catuṣṭaya* method to Sāhitya Śāstra in his doctoral thesis. This is undeniably a unique feature of his work.

Prof. Joshi's work covers a vast period of about one thousand and five hundred years from Bharata to Paṇḍitarāja Jagannātha. This work presents a comprehensive, critical and analytical study of almost all the basic concepts and principles of literary criticism and aesthetics. His exposition of each and every topic is very clear and methodical, and style lucid. The excellence of this work primarily rests on its expository side and the novel application of the *anubandha-catuṣṭaya* method.

Prof. Joshi deserves congratulations for his valuable contribution and I earnestly hope that scholars will warmly welcome it.

V.M. Kulkarni

5, Suruchi Society,
Dixit Road Extension
Vile Parle (East)
Bombay 400057
27th August 1993

PREFACE

As I was studying Sanskrit poetics and literary criticism, my attention was drawn towards certain problems concerning creativity, poetic expression and aesthetic experience. It made me think whether I could sit down and reflect on them at length. The award of the Research Fellowship by the University Grants Commission under the F.I.P. of the Seventh Plan period made it possible for me to undertake the study of these problems as the topic of Ph.D. thesis. I am extremely thankful to the U.G.C. for the award.

I am equally thankful to the management of the Somaiya Vidyavihar and the K.J. Somaiya College of Arts and Commerce, Bombay, who forwarded my application to the U.G.C. and later on granted the necessary study leave. I am particularly thankful to Shri K.J. Somaiya, Dr. S.K. Somaiya and Shri P.M. Kavadia of the Somaiya Vidyavihar who took constant interest in promoting the cause of research in Sanskrit. I am equally indebted to my friend Shri Lalit N. Doshi, I.A.S., a noble soul and a lover of Sanskrit who extended all the help that was possible for him.

My thanks are due to Dr. S.A. Dange who with his usual warmth and affection, inspired and encouraged me to take to research work.

No words would adequately express my gratitude towards my Guide Dr. (Mrs.) S.S. Dange, R.G. Bhandarkar Professor and Head, Department of Sanskrit, University of Bombay. She took meticulous and untiring care in minutely going through the entire text, making valuable suggestions that made it possible to overcome some of the shortcomings.

My sincere thanks are due to Dr. V.M. Kulkarni, Director, mm. P.V. Kane Research Institute, Asiatic Society, Bombay, for contributing a Forward to this work. I thank my friend Dr. G.K. Pai, Dr. K.K. Chaturvedi Dr. Hariram Acharya.

Prof. S.A. Upadhyay and Shri M.P. Taparia for their suggestions. Mrs. Anagha Lele typed out the text. I thank her for carrying out the job very carefully.

Finally, I would like to thank sincerely Mr. Sham Lal Malhotra and his sons of Eastern Book Linkers for bringing out this volume very nicely.

I take this opportunity to acknowledge my debt to all those scholars whose works in the field of Sanskrit poetics and literary criticism, I have refered to.

The present work is the result not only of my modest attempt to study some of the problems of Sanskrit poetics and literary criticism, but also the assistance of diverse nature, coming from several persons. I thank them all.

Vidya Vihar, Natavarlal Joshi
Bombay 400 077.

LIST OF ABBREVIATIONS

AK	*Amarakośa*
ALS	*Alaṅkārasarvasva*
AP	*Agnipurāṇa*
AVC	*Aucityavicāracarcā*
BG	*Bhagavadgītā*
CC	*Camatkāracandrikā*
Cha Up	*Chāndogya Upaniṣad*
CL	*Candrāloka*
Dhv	*Dhvanyāloka*
KD	*Kāvyādarśa*
KK	*Kavikaṇṭhābharaṇa*
KL	*Kāvyālaṅkāra*
KLR	*Kāvyālaṅkāra* of Rudraṭa
KLS	*Kāvyālaṅkārasūtravṛtti* of Vāmana
KM	*Kāvyamīmāṁsā*
KNS	*Kāvyānuśāsana* of Hemacandra
KNSV	*Kāvyānuśāsana* of Vāgbhaṭa
KP	*Kāvyaprakāśa*
MS	*Mīmāṁsāślokavārtika*
MUN UP	*Muṇḍaka Upaniṣad*
NŚ	*Nāṭyaśāstra*
NST	*Nyāyasūtra*
RG	*Rasagaṅgādhara*
RGVS	*Raghuvaṁśa*
SD	*Sāhityadarpaṇa*
SKD	*Śabdakalpadruma*
SM	*Sāhityamīmāṁsā*
TS	*Tarkasaṅgraha*
Vāc	*Vācaspatyam*
VJ	*Vakroktijīvita*
VAL	*Vāgbhaṭālaṅkāra*
VS	*Vedāntasāra*

CONTENTS

Foreword vii
Preface ix
List of Abbreviations xi
Chapter I : INTRODUCTION 1—7
Chapter II : THE FOURFOLD REQUISITES : ANUBANDHACATUṢTAYA OF SANSKRIT POETICS AND LITERARY CRITICISM 9—26
1. Anubandha (The Requisite)
2. Adhikārin (The Aspirant)
3. Viṣaya (The Subject Matter)
4. Sambandha (The Relation)
5. Prayojana (The Purpose)

Chapter III : THE ASPIRANT : ADHIKĀRIN 27—50
1. Poet (Kavi)
2. Connoisseur (Sahṛdaya)
3. Critic (Vidagdha)
4. Royal Patron (Rājan)
5. Assembly of the Learned Men (Vidvat-Pariṣat)
6. Man About Town (Nāgaraka)
7. His Lady-Friend (Gaṇikā)

Chapter IV— : THE SUBJECT MATTER : (VIṢAYA) : POETIC COMPOSITION 51—76
1. The Problem of Poetic Expression and Aesthetic Experience.
2. The Three Groups of Sanskrit Poeticians and Literary Critics.
3. The Three View Points.
4. Samudrabandha's Classification.
5. Speculations on Definition :

1. Bharata
2. Bhāmaha
3. Udbhaṭa
4. Rudraṭa
5. Daṇḍin
6. Jagannātha
7. Vāmana
8. Ānandavardhana
9. Abhinavagupta
10. Kuntaka
11. Kṣemendra
12. Mammaṭa
13. Viśvanātha
14. Karṇapūra
15. Viśveśvara

Chapter V— : SPECULATIONS ON CONCEPTS 77—148

1. The Characteristic Marks (Lakṣaṇa)
2. Excellence (Guṇa)
3. Poetic Flaw (Doṣa)
4. Embellishment (Alaṅkāra)
5. Arrangement of Words (Rīti) and Mode of Expression (Vṛtti)
6. Poetic Configuration (Rasa)
7. Suggestion (Dhvani)
8. Strikingness in Expression (Vakrokti)
9. Propriety (Aucitya)
10. Poetic Charm (Camatkāra)
11. Aesthetic Beauty (Ramaṇīyatā)

Chapter VI : RELATION : SAṀBANDHA (THE CAUSE) 149—192

I. Cause of Poetic Composition
II. Poetic Intuition : Pratibhā
1. The Concept
2. Pratibhā and creativity
3. Bhaṭṭa Tota's view
4. Creative talent
5. Origin of the concept : Kashmir Śaivism,

Views of Abhinavagupta, Mahimabhaṭṭa, Ānandavardhana, and the *Agnipurāṇa*
6. Pratibhā and yogic perception
7. Pratibhā as creative power : Ānandavardhana's view.
8. Definition : Abhinavagupta, Rudraṭa, Vāgbhaṭa, Ānandavardhana, Jayadėva, Rajaśėkhara, Vāmana and Vidyādhara
9. Types of Pratibhā

III. Proficiency (nipuṇatā)

1. Observation of the ways of the world
2. Study of scientific works
3. Study of other works

IV. Practice : (abhyāsa)

Observations of :
1. Hemacandra
2. Vāgbhaṭa (author of *Vāgbhaṭālaṅkāra*)
3. Vāgbhaṭa (author of *Kāvyānuśāsana*)
4. Mammaṭa
5. An unavoidable factor

V. Relative Importance

1. Bhāmaha
2. Rudraṭa
3. Namisādhu
4. Daṇḍin
5. Vāmana
6. Kuntaka
7. Ānandavardhana
8. Hemacandra
9. Rājaśekhara
10. Kṣemendra
11. Mammaṭa
12. Vāgbhaṭa
13. Jayadeva
14. Karṇapūra
15. Arisiṁha and Amaracandra
16. Jagannātha

Chapter VII : PURPOSES OF POETRY : KĀVYAPRAYOJANA-S 193—223

I. *Opponents' View and its Rejoinder*

II. *Observations of Various Poeticians and Critics* :

1. Bharata
2. Bhāmaha
3. Daṇḍin
4. Rudraṭa
5. Kuntaka
6. Vāmana
7. Viśvanātha
8. Bhoja
9. Dhanañjaya
10. Abhinavagupta
11. Mammaṭa
12. Hemacandra

III. *The Six-Fold Purpose*

1. Fame
2. Wealth
3. Knowledge of the ways of the world
4. Removal of evil
5. The instanteous supreme joy
6. Advice in the manner of beloved wite

IV. *Deciding the Order of Importance, Purposes Concerning the Poet and the Connoisseur* :

1. Order of Importance.
2. Which Benefits accrue to the poet ?
3. Which Purposes relate to the appreciative reader ?
4. Ravi Bhaṭṭa's View
5. View of Vāmanācārya

Chapter VIII : CONCLUSION 225--240

BIBLIOGKAPHY 241—246

INDEX TO IMPORTANT WORDS 247—251

CHAPTER I

INTRODUCTION

Having referred to the sources it was found that the topic like the nature of poetic composition, cause and purpose which formed the very basis of all enquiry into different aspects of poetry and formed a starting point of all discussion, has not received adequate attention. Kane expresses his regret on account of limitations of space imposed on his work for not referring to the criticism passed on the definitions of poetry given by different critics and for not going deep into the topic of creative imagination and for briefly pointing out their connection. While five principal theories of poetry are treated the theories of Propriety, Poetic Charm and Aesthetic Beauty are overlooked.

This thesis intends to study the problem of poetic Expression and Aesthetic Experience with which the Sanskrit Literary Criticism mainly grapples. Closely connected with it are the problems of creativity and creative process, the making of the poet and the role of the connoisseur of poetic art against the social and political backdrop.

An attempt is made to study the contribution of the individual talent to decide the soul of poetry that led to the growth of the whole tradition in which the extraneous elements like decorative principle of embellishment gave way to more subtle principles of suggestion and poetic configuration, strikingness in expression, propriety, poetic charm and Aesthetic Beauty leading to the search for the Ultimate Principle.

It is a well-known practice of the Sanskrit poeticians and the literary critics to introduce, at the commencement of their works, a discussion in which the main concern has been to consider the following problems :

(i) the first problem is to find what poetry can do for its creator, the poet and an appreciative reader. What benefits would accrue to them ? Why one should write

poetry or study it at all ? Why should poetry be not eschewed ? What aesthetic experience comes over the connoisseur of poetic art ?

(ii) The next problem is to consider what factors contribute to the making of a poet. What constitutes his equipment ? What should be regarded as his requisites ? In other words the problem is to decide whether the poet is born or made. If he is born, what are his inborn faculties ? If he is made, what are the modalities of making a poet ? In short, the problem relates to creativity, scholarship and training of a poet.

(iii) More intricate is the problem to consider 'what is poetry ?' What constitutes its body and the soul ? Whether poetry can be defined in specific terms ? It is this 'prime problem' of 'poetic expression' with which the Sanskrit poetics and literary criticism mainly grapple.

The Sanskrit poeticians and literary critics, soon after the benedictory verse, introduce a discussion on such topics as purpose, cause and nature of their subject matter, namely poetry. The whole edifice of Sanskrit poetics and literary criticism rests on their attempt to provide an adequate solution to these problems. The importance of these topics which form the starting point is either overlooked or under-estimated, perhaps, due to an obvious familiarity. But the fact remains that the line of thinking taken by an individual poetician or a literary critic to expound these problems, largely, decides the course of his theory of poetry.

As regards the purpose of poetry, Bharata has laid down the foundation. He lists eight basic purposes, namely, virtue, fame, intellectual progress, material wealth, delight, longevity, advice and relaxation. The later critics like Bhāmaha and others, who derive inspiration from their great predecessor either improve upon what Bharata has said and lay down additional purposes or omit some and put more stress on some or the other purposes. Thus there has been a kind of interaction between the existing thought and the new contribution through the ages ; till we reach a culmination in a critic like Mammaṭa.

An impression prevails, not quite correctly among the modern critics that the Sanskrit poetician and the literary critic did not give much attention to creativity and the creative process. The impression needs to be corrected ; for almost every critic introduces the subject of cause of poetry, in which by and large creative talent, a degree of culture and practice, under the guidance of the seniors, how to compose poetry are considered as necessary equipment of a prospective poet. Here too, a divergence of views prevails regarding the importance and comparative usefulness of any one, two or all the three factors. Some critics like Hemacandra and Jagannātha hold that 'creative faculty' alone is the cause of poetry. Kṣemendra and Rājaśekhara believe in the efficacy of 'proficiency' as the sole cause of poetry. Arisiṁha and Amaracandra, authors of the *Kāvyakalpalatāvṛtti* regard 'practice' alone as the sole cause of poetry. Some critics like Ānandavardhana, Abhinavagupta, Kuntaka and others believe in 'Superiority of Creative Faculty'. Others like Mammaṭa attach 'equal importance' to all the three factors. Hence the need arises to consider relative importance of the divergent views.

In deciding the problem of 'poetic expression' greatest divergence of views prevails among the critics. In defining poetry generally a reference is made to sound and sense by the earlier writers. The later critics tried to consider what constitutes 'the soul' or 'the essence' of poetry ; which makes poetry what it is. A critic's idea of nature of poetry plays a pivotal role in his theory of poetry. An attempt to define poetry remains at the centre of all discussion in considering the problem of poetic expression. A definition of poetry given by an individual critic also provides a clue to the understanding of his theory of poetry. Knowing a definition is an essential first step towards understanding the entire theory of poetry. It is something like saying, 'by knowing that one thing everything else concerning it becomes known.' (*tena ekena vijñātena sarvaṁ vijñātam bhavati*). By knowing nature of gold everything made from gold becomes known. By obtaining the knowledge of definition of poetry, one can know about all aspects of poetry. That is the reason, perhaps that most theories of poetry in Sanskrit are referred to by referring to

their definitions of poetry. Thus the Dhvani theorists are mentioned as Dhvanivādins. A mere mention of different definitions does not serve any purpose of understanding intricate relation between definition and an individual theory of poetry. Hence, a detailed analysis of the evolution in the concept of poetry is required for clear understanding of the whole tradition.

Since poetry primarily consists of word and sense, the powers of word and its relation to sense need to be discussed. The division of poetry into (i) visual and (ii) audible opens up the vast field of dramaturgy and poetry proper. A certain number of poetic excellences must be present in poetry. The problem as where do they reside in word and sense or whether they are related to poetic configuration needs to be considered. A difference of opinion prevails regarding their number. As allied to the topic of excellences, various types of diction (Riti-s) are also to be considered. Poetry must be free from flaws. Therefore flaws of a word, a sentence, a sense and poetic configuration must be considered. Poetry is accepted as poetic due to embellishments, either of word or of sense or both. Therefore, the embellishments are to be discussed. These three namely, excellences, flaws and embellishments are accepted by all in addition to universal acceptance of Rasa in Sanskrit poetics.

As regards the problem what constitutes the soul of poetry or its essence, the various critics have come forward with a probable solution from their own point of view. 'Mode of expression' is the soul of poetry according to Vāmana. According to Kuntaka, 'the strikingness of expression' constitutes the life-giving force of poetry. The Dhvani theorists regard the 'suggestion' as the very essence of poetry. While Kṣemendra thinks it is 'propriety' which gives life to poetry. Viśveśvara thinks it is the 'poetic charm' that constitutes the essence of poetry, whereas, Jagannātha, the great critic and the poet himself, regards 'Aesthetic beauty' as the soul of poetry. These topics are discussed by many critics. Some of them are trend setters, like Bharata and Ānandavardhana, in the field of Sanskrit poetry and literary criticism. There have been

exponents of their ideas like Abhinavagupta, compilers like Mammaṭa and Viśvanātha and commentators like Samudrabandha and Namisādhu and scores of others who have contributed to the growth of the tradition by either expounding new theories or by compiling the existing material, or by commenting upon and interpreting the same. It provides enough scope for an interesting study to find how ideas have evolved into conceptual treatment. The concepts have developed into principles or norms which ultimately develop into theories of poetry in ancient India.

The growth of tradition definitely depends upon the contributions by individual talent which in its turn, is the product of a tradition. An attempt is made here to study how the two have been mutually complementary, and not exclusive, as is generally believed by dividing the tradition into schools of poetics on the Western lines. The question can pertinently be raised, if we speak of 'Rīti School' who else has followed Vāmana ? Similarly followers of 'Vakrokti' school after Kuntaka or the followers of 'Propriety' school after Kṣemendra are generally not mentioned. These theories probably reached their culmination with their exponents who tried to assimilate the spirit of the Dhvani theorists by accommodating the scope of different types of Dhvani into Vakrokti and Aucitya.

An attempt is also made to trace the development of these various principles of literary criticism which also form the basis of various theories of poetry.

The exponents of the Advaitavedānta thought have evolved a scientific method for analysing the philosophic thought. Accordingly the discussion must proceed on the specific lines. The subject matter is reduced to four points viz. (i) the aspirant, (ii) the subject matter, (iii) the relation and (iv) the purpose, known as the *adhikārin*, *viṣaya*, *sambandha* and *prayojana*, collectively called *anubandhacatuṣṭaya*. The topic 'poetic composition, cause and purpose' is treated on the lines similar to those laid down by the author of the *Vedāntasāra*. An attempt is made to apply the time-tested scientific method of the Advaitavedānta dialectic to Sanskrit literary criticism.

There are mainly two reasons for adopting this particular method. Firstly, it is employed by great dialecticians of ancient India and has withstood the test of time. It, therefore, deserves to be followed by us, (*Śiṣṭaparigṛhītatvāt*). Secondly, the ancient Indian Sanskrit poeticians and critics themselves have employed this very terminology. Vāmana and Abhinavagupta specifically employ the term *adhikārin*. Ānandavardhana employs the term *viṣaya* and *saṁbandha* and the term *prayojana* is employed by most of the critics in their works. Rājaśekhara raises poetics to the level of a scientific branch of knowledge (*śāstra*) and refers to Kāvyapuruṣa, obviously deriving inspiration from the Vedic and the Upaniṣadic concept of the universal soul (the Brahman). An attempt to define *Kāvya* is comparable to the attempt to define the indefinable Brahman in the Vedānta philosophy.

Abhinavagupta who expounds his subject with perfect acumen and scientific manner employs the terms *saṁbandha* and *prayojana* at the commencement of his commentary Locana. He refers to three kinds of relation :

(1) the relation between exposition and the content of exposition, the statement and the subject of statement, i.e. *abhidhāna-abhidheya-saṁbandha* which exists between scientific exposition and suggestion (*śāstra* and Dhvani).

(2) the second kind of relation exists between the aspirant and the exponent i.e. *vyutpādya-vyutpādaka bhāvaḥ* ; that exists between the listener and the speaker.

(3) The third type of relation is one between the means and the end, i.e. *sādhya sādhana-bhāva-saṁbandha*, which exists between the scientific work and its purpose (i.e. between *śāstra* and *Prayojana*).

The social and political background greatly contributed to the growth of Sanskrit *Kāvya*. The poet and the connoisseur of poetry are directly related to the art and practice of poetry. The royal patron and the assembly of the learned men provide a political backdrop. The Sanskrit poet has more exacting audience in the critic, the man about town (the *nāgaraka*) and his lady friend (*gaṇikā*) whose festivities and occasional rounds

of pleasure provide a social backdrop. All these can be legitimately regarded as the aspirants (*adhikārin*) of Sanskrit poetics and literary criticism.

The Sanskrit critics, through ages have given definitions of poetry. Their search for the soul of poetry and the ultimate principle has led to emergence of divergent norms of evaluation. A considerable thought has been given to the essentials of poetry. All this forms the subject matter (or *viṣaya*) of Sanskrit literary criticism.

The poet needs certain equipment to be able to write poetry. His imagination, culture and training form the cause of poetry.

The most poeticians and critics refer to the benefits accruing to the students of art and practice of poetry. These can form the purpose (*prayojana*) of poetic composition.

This thesis intends to study the problem of poetic expression and aesthetic experience with reference to the method of the Advaitavedānta dialectic.

CHAPTER II

THE FOURFOLD REQUISITES: ANUBANDHACATUṢṬAYA OF SANSKRIT POETICS AND LITERARY CRITICISM

1. *Anubandha* : (*The Requisite*)

There has been a convention to commence the study of the Vyākaraṇaśāstra, the Āyurveda, the Advaitavedānta and the Mīmāṁsā with a consideration of the following four questions namely,

(i) who is entitled to study the subject in question ? What are the requisite qualities or qualifications of an aspiring student ?

(ii) What is the subject-matter ? What are the contents ?

(iii) What is the relation between the aspiring student and the subject or between the subject and the reward accruing thereby ?

(iv) What is the purpose of studying a particular subject or what are the benefits accruing thereby ?

These are universal questions that can be raised by any one who wishes to pursue his study in a scientific manner. The answer to each question is known as *anubandha*. All the four put together are known as the *anubandha-catuṣṭaya*. These questions also relate to the study of Sanskrit poetics and literary criticism. We make an attempt to establish how this scientific methodology can be applied to the study of the subject in question.

Unless a student knows that he is equipped enough to study the subject, he is not likely to take to the study of that subject. Therefore, the qualities that are helpful should be clearly mentioned at the outset. If the aspiring student knows something about the contents of the subject he desires to study, he is inclined to study it. It is a kind of orientation to be receiv-

ed before the study proper commences. It is advantageous to know what benefits would accrue to him by studying a particular subject and how they would accrue. He must know the relation between the subject and the benefits accruing thereby. Therefore Kumārila lays down that the purpose or benefits and their relation with the subject must be explained at the commencement of any work.[1] Thus, it has been a convention to discuss cause-effect relationship between the subject intended to be studied and the benefits accruing thereby, even among the Mīmāṁsaka-s.

The subject of the treatise should be indicated at the beginning and the reward of reading it also should be pointed out. According to this tradition, the ancient Sanskrit writers who undertake to the scientific treatment of any *śāstra* regard it essential to discuss the four requisites or what are known as the *anubandha-s*.

The word *anubandha* is variously explained depending on the context, in which it is used or applied to. The term *anubandha* means 'The indispensable element'. Literally, *anu*+$\sqrt{bandh}$ means, 'what sticks to another'. It is usual practice to discuss the four *anubandha*-s or 'the requisites' at the commencement of any serious consideration of any subject. The *Vācaspatya* quotes Smṛti-passage anonymously, that lays down that due order should be maintained after going through 'the requisites'.[2]

The *Śabdakalpadruma* explains the term *anubandha* as an abstract noun derived from the root $\sqrt{bandh}$ with the prefix *anu*. The term is applied to :

---

1. *MS* 1.1.1 ed. by Jha D.P., Darbhanga, 1979.
   सिद्धार्थं सिद्धसम्बन्धं श्रोतुं श्रोता प्रवर्तते ।
   ग्रन्थादौ नेन वक्तव्यः सम्बन्धः सप्रयोजनः ॥

also *Vāc* ed. by Taranath Tarkavachaspati, Calcutta, 1873, p. 179.
   ज्ञातार्थं ज्ञातसम्बन्धं श्रोतुं श्रोता प्रवर्तते ।
   ग्रन्थादौ तेन वक्तव्यः सम्बन्धः सप्रयोजनः ॥

2. *Ibid.*, p. 179.
   'अनुबन्धादिकं दृष्ट्वा सर्वं कार्यं यथाक्रममिति' स्मृतिः ।

(*i*) the three deficiencies of *vāta, pitta* and *kapha* in the Āyurveda,

(*ii*) the technical terms like *prakṛti, pratyaya, āgama, ādeśa* appearing in the Vyākaraṇaśāstra and

(*iii*) *adhikārin, viṣaya, saṁbandha* and *prayojana* appearing in the Advaitavedāntaśāstra.

It is this sense of the term that the word *anubandha* is employed in the Advaitavedānta that we propose to discuss the essentials of Sanskrit poetics and literary criticism in the course of our study of the nature of poetic composition, its cause and purpose. There are other shades of meaning attached to the term *anubandha*. Thus it means 'follow up of the relevant point' or 'point of no return once the discussion proceeds.' It would simply mean continuing discussion. According to the *Śabdaratnāvalī* it should simply mean 'the commencement of the discussion.'[3]

The Medinī gives two additional shades of the meaning of the term *anubandha* namely, (i) the main follower and (*ii*) continuing the discussion of the pertinent point.[4] According to the Vācaspatya the term *anubandha* should mean 'repeated enquiry' or 'practising repeatedly the action to obtain fruit.' These two senses imply the mention of the subject and its purpose. Thus the term *anubandha* should mean repeated effort made till the benefits accrue.[5]

---

3. *SKD* Vol. I, ed. by Raja Radhakantadev, Delhi, 1961, p. 50.
अनुबन्धः पु. (अनु+बन्ध् यथा सम्भवं भावादौ घञ्) दोषोत्पत्तिः। प्रकृत्यादिः। आदिशब्देन प्रत्ययागमादेशाः । वेदान्तमते अधिकारिविषय सम्बन्धप्रयोजनानि । प्रकृतस्यानुवर्तनम्। प्रक्रान्तस्यानिवर्तनम्। आरम्भ इति शब्दरत्नावली।

4. *Ibid.*, p. 50.
अनुबन्धः शिशौ दोषे पादे मुख्यानुयायिनि।
विनश्वरे प्रकृत्यादौ प्रकृत्तस्यानुवर्तने ॥

5. *Vāc.* Vol. I, p. 179.
···अनुबन्धः पौनः पुन्येनाभिनिवेश इति।···
फलसाधने पुनः पुनरनुष्ठानाभ्यासे। सन्ततसम्बन्धे (अविच्छेदे)···

The *Bhagavadgītā* employs the term *anubandha* in the sense of 'binding together' in the context of the Aśvattha tree the roots of which are bound to the actions performed in the world of mortals.[6]

Kālidāsa employs the term *anubandha* in his *Raghuvaṁśam* twice while discussing the personality of the King Dilīpa which combines the contradictory qualities like possessing knowledge and still maintaining silence, having physical strength and forbearance, sacrificing something and abstaining from self-praise, all these qualities resided together in him and appeared as if they were his kith and kin.[7] Here Kālidāsa employs the term *anubandhitva* to mean residing together. On another occasion, he employs the term *sānubandha* to mean without any obstruction. When the King Dilīpa visits his preceptor Vaśiṣṭha, who enquires about the well-being of the kingdom, his people and himself, the king replies that prosperity is bound to reside with him unobstructed due to the grace of his preceptors.[8] Mallinātha comments on the term and explains it as unobstructed or continuous. Thus it is quite likely that the term *anubandha* is employed to mean continuing discussion without any break, retaining its original meaning 'to stick together.'

The knowledge of the *anubandha-s* as the requisites or the essential elements is considered imperative before the study of the Advaitavedānta commences. The discussion on the *anubandha-s* presents all important points. Sadānanda Yati in his

---

6. *BG* XV. 2.
···अधश्चभूला न्यनुसंततानि कर्भानुबन्धीनि मुनुष्यलोके ॥
7. *RGVS* I. 22.
ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघा विपर्ययः ।
गुणा गुणानुबन्धित्वात् तस्य सप्रसवा इव ॥
8. *Ibid.*, I. 64.
त्वयैवं चिन्त्यमानस्य गुरूणा ब्रह्मयोनिना ।
सानुबन्धाः कथं न स्युः संपदो में निरापदः ॥
Mallinātha thereon :
सानुबन्धाः सानुस्युतयः । अविच्छिन्ना इति यावत् ।

work scientifically analyses the subject-matter of the Advaita-vedānta. He lists the four requisites at the commencement of his work. He reduces the whole subject-matter into four basic points and calls them *anubandha-s*.[9] They are as follows :

(i) *adhikārin* (an aspirant who should be competent enough to study the subject in question).

(ii) *viṣaya* (the subject-matter).

(iii) *saṁbandha* (the cause-effect relationship between an aspirant and the subject and the subject and its benefits).

(iv) *prayojana* (the purpose or the result of the study).

2. *Adhikārin* : (*Aspirant*)

An aspirant desires to know what the subject is and he is competent to study the subject. He is expected to possess certain qualities which serve as his equipment. 'An aspirant for the *vedānta* philosophy is one who has studied the Veda-s and the auxiliary books and has comprehended their meaning, is absolved from all sins by avoidance of all actions known as *kāmya* rites, performed with a view to attain desired object, and *niṣiddha* rites forbidden in the scriptures ; and by performance of daily obligatory rites (*nitya-karma*) and obligatory on special occasions (*naimittika-karma*) as well as by penance and devotion. He has become entirely pure in mind and has adopted four means to the attainment of spiritual knowledge'. [10] An aspirant's conduct is based on truth. The means to spiritual knowledge serve as his equipment. They are (i) discrimination between things permanent and transient, (ii) renunciation of the fruits of actions in this world and here-

---

9. *VS* ed. by Hiriyanna M. Poona, 1929, p. 1.
तत्र अनुबन्धो नाम अधिकारि-विषय-सम्बन्ध-प्रयोजनानि ।

10. *Ibid*. ed. by Swami Nikhilananda, 4th edition, Calcutta, 1959, p. 3.
अधिकारी तु विधिवदधीत वेदवेदाङ्ग त्वेनापाततोऽधिगताखिलवेदार्थोऽस्मिन् जन्मनि जन्मान्तरे वा काम्य निषिद्ध वर्जनपुरःसरं नित्य नैमित्तिक-प्रायश्चित्तोपासनानुष्ठानेन निर्गतनिखिलकल्मषतया नितान्तनिर्मलस्वान्तः साधनचतुष्टयसंपन्नः प्रमाता ।

after (iii) six treasures such as control of mind etc. and (iv) the desire for spiritual freedom.[11]

In Sanskrit poetics a poet and an appreciative reader are actually referred as aspirant (*adhikārin*) by Vāmana[12] and Abhinavagupta respectively.[13] A poet who wishes to write good poetry should aspire to know the art of composing poetry. An appreciative reader who wishes to enjoy aesthetic delight should also know the niceties of poetic composition. Thus both can rightly be termed as 'aspirant'. Besides the poet and the connoisseur of poetic art, a critic, an assembly of the learned men, a man about town, a courtesan and the royal patron also contributed to the creation of Sanskrit poetry and hence they should also be considered as aspirants of poetic art.

3. *Viṣaya* : (*the Subject-Matter*)

Various shades of meaning have been attached to the term *viṣaya* depending upon the context in which it is employed. The different branches of knowledgc attach different sense to the term.

According to the *Sāṅkhyatattvakaumudi* the term *viṣaya* is derived from the root $\sqrt{si}$ with the prefix *vi* meaning 'to tie' or 'to bind together'. It should therefore mean 'that which binds parts together to give a perceivable form' ; or 'something with tangible form perceived through sense perception'. According to the *Amarakośa*, the term applies to 'the objects of sense perception' namely, sound, touch, form, taste and smell.

11. *Ibid.*, p. 9.
साधनानि-नित्यानित्यवस्तुविवेकेहामुत्रफलभोगविरागशमादिषट्सम्पत्ति-मुमुक्षत्वानि ।
12. *KLS* II. 1.
अधिकारि निरूपणार्थमाह—
अरोचकिनः सतृणाभ्यवहारिणश्च कवयः ।
13. Locana, p. 11.
अधिकारी चात्र विमलप्रतिभानशाली सहृदयः ।

The term may be applied to 'something that is perceivable'.[14]

According to the terminology of the Nyāya school, the term conveys the sense to mean, 'the characteristics that distinguish the elements like, the earth, water, fire and wind.' The earth is characterised by smell, taste and touch. The earth has two forms namely, the eternal and the non-eternal. The minute form of the combination of two atoms or *dvyaṇuka* is eternal. The non-eternal form is possessed of several parts combined together. It has three divisions viz. (i) the body (*deha*), (ii) the senses (*indriyas*) and (iii) the sense object (*viṣaya*). The body takes birth. The origin of sense is characterised by qualities like smell etc. The sense object or *viṣaya* covers everything from the smallest to the largest (from the *dvyaṇuka* to the *brahmāṇḍa*).[15]

Another work viz. *Siddhāntamuktāvali* also belonging to the Nyāya school similarly states that the term *viṣaya* should mean 'means of enjoyment'. All effect depends upon some unperceivable cause. No creation can take place without a seed and conjunction. Therefore all creation right from smallest conjunction of two atoms to the largest creation of the whole universe is

---

14. *SKD*, Vol. IV, p. 449.
विषिण्वन्ति विषयिणं स्वेन रूपेण निरूपणीयं कुर्वन्ति । इति साङ्ख्यकौमुदी । चक्षुरादिग्राह्यः स तु शब्द स्पर्शरूपरसगन्धरूपः । तत्पर्यायः गोचरः । आशय इत्यमरः ।

15. *Ibid.*, p. 449.
न्यायमते क्षित्यप्तेजवायूनां विषयाः यथा—तत्र क्षितिर्गन्धहेतुर्नानारूपवती मता ।
षड्विधस्तु रसस्तत्र गन्धोऽपि द्विविधः मतः ।
स्पर्शस्तथापि विज्ञेयो ह्यनुष्ण शीतपाकजः ।
नित्यानित्या च सा द्वेधा नित्या स्यादणुलक्षणा ।
अनित्या तु तदन्या स्यात् सैवावयवयोगिनी ।
सा च त्रिधा भवेद् देह इन्द्रियं विषयस्तथा ।।
योनिजादि भवेद् देहः इन्द्रियं घ्राणलक्षणम् ।
विषयो द्वयणुकादिस्तु ब्रह्माण्डान्त उदाहृतः ।
इति भाषापरिच्छेदः ।

included in the term '*viṣaya*'. According to *Medinī* the term *viṣaya* means 'territory' as it gives the meaning in the context of polity. The *Śabdaratnāvalī* gives the sense as wife etc. which are means of enjoyment of senses.[16]

According to the Mīmāṁsaka Kumārila Bhaṭṭa, the term *viṣaya* means something that 'regulates' or 'directs' i.e., shows the path to follow the rules. The prefix '*vi*' accordingly implies some 'characteristics' and the root $\sqrt{si}$ is indicative of the sense 'binding'. The term thus appears to mean 'something that has a special binding effect' or 'the regulating factor'.[17]

The term *viṣaya* occurs in the definition of an *adhikaraṇa* which appears to mean a 'chapter'. An *adhikaraṇa* consists of five constituents, viz.,

(i) the subject-matter (*viṣaya*)
(ii) a doubt (*viśaya*)
(iii) an opponent's view point (*pūrvapakṣa*)
(iv) a rejoinder of the exponent (*uttarapakṣa*) and
(v) the conclusion (*nirṇaya*).

In this way, in the opinion of the Mīmāṁsaka in a discussion, the subject matter is to be discussed first. It should be followed by a query or a doubt ; concerning this doubt, a point of view of an opponent should be stated. The next stage is to refute the opponent's point of view by establishing the principle forwarded by the exponent ; in his rejoinder, the exponent is

---

16. *Ibid.*, p. 449
भोगसाधनं विषयः । सर्वमेव हि कार्यमदृष्टाधीनं यच्च कार्यं यददृष्टाधीनं तत् तदुपभोगं साक्षात्परंपरया जनयत्येव न हि बीजप्रयोजनाभ्यां विना कस्यचिदुत्पत्तिरस्ति । तेन द्वयणुकादि ब्रह्माण्डान्तं सर्वमेव विषयो भवतीत्यर्थः । इति सिद्धान्तमुक्तावली । जनपद इति मेदिनी । कान्तादिरिति शब्दरत्नावली ।

17. *Ibid.*, p. 449
नियामकः । यथा-वि-शब्दो हि विशेषार्थः सिनोतेर्बन्ध उच्यते । विशेषेण सिनोतीति विषयोऽतो नियामकः ॥
इति भट्टकारिका ।

expected to dispel all the doubts and refute the counter arguments which could possibly be raised against the exponent's principle (*siddhānta*).[18]

This reveals the technique of Mīmāṁsaka dialectic. An opponent's query raises doubts regarding the soundness or validity of exponent's principles. An opponent's counter arguments are generally contrary to the principles held by the exponents. These counter-arguments are refuted logically by employing superior arguments, supporting the exponent's viewpoint (or *siddhānta*). The opposing and supporting arguments are introduced to discuss the subject thoroughly and exhaustively. Finally a logical conclusion has to be arrived at. The term *viṣaya* in this context of the Mīmāṁsaka dialectic means a statement covering the subject-matter. It is a sort of premise from which the discussion proceeds. It means 'a statement that deserves some thought provoking treatment'. The term *viśaya* should mean a 'query'. It is raised to decide what the sense is viz. 'this or that'. Thus the Mīmāṁsaka method aims at thorough and exhaustive discussion in which all doubts are dispelled and the final conclusion is free from any invalid points. It aims at flawless interpretation of Vedic texts, by dispelling all doubts concerning utility of the Vedic rites.[19]

The Vedāntin's point of view on the sense of the term *viṣaya* is somewhat similar to that of the Mīmāṁsaka. According to the Advaitavedānta school of philosophy, the term *viṣaya* means 'the subject-matter'. The subject-matter of the Advaitavedānta is to decide the correct import of the Vedic texts to attain the knowledge of the highest truth and to attain self-realisation thereby. Sadānanda Yati the author of the *Vedāntasāra* lists eight steps to self-realisation. In the course

---

18. *Ibid.*, p. 449
विषयो विशयश्चैव पूर्वपक्षस्तथोत्तरम् ।
निर्णयश्चेति पञ्चाङ्गं शास्त्रेऽधिकरणं स्मृतम् ।।
19. *Ibid.*, p. 449
विषयो विचारार्हवाक्यम् ।
विशयोऽस्यायमर्थो न वेति संशयः ।

of his exposition, he mentions seven steps in which the diseussion should proceed to decide the correct import of the Vedic texts, viz.

(i) the commencement or premise (*upakrama*)
(ii) repeated mentioning of the subject (*abhyāsa*)
(iii) original contribution (*apūrvatā*)
(iv) the result (*phalam*)
(v) eulogy (*arthavāda*)
(vi) application or demonstration (*upapatti*) and
(vii) the conclusion (*upasaṁhāra*)).[20]

Establishing identity of the universal soul (Brahman) and the invidual soul (*Jiva*) is the subject-matter of the Advaita-vedānta, which forms its '*viṣaya*'.

The commencement is marked by the statement of the subject ; which serves the purpose of a premise. As for instance, at the beginning of the Sixth Chapter of the *Chāndogya Upaniṣad*, the Brahman, being the subject-matter of that chapter, is introduced. "One only without a second, existed before, O gentle one !".[21] The same is also mentioned in the concluding part which marks the end of the chapter. "In it all that exists has its self."[22] Repetition is the frequent presentation of the subject-matter in the section. Brahman, the one without a second is repeated nine times in the sentence 'thou art that.'[23] Original contribution would mean that the

---

20. *VS Kārikā* 184, ed. by Swami Nikhilananda, Calcutta, 1959, p. 109.
तदुक्तं—उपक्रमोपसंहारावभ्यासोऽपूर्वता फलम् ।
अर्थवादोपपत्ती च लिङ्गं तात्पर्यनिर्णये ।।
21. *Cha. Up*. VI. 2.1
सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयम् ।
22. *Ibid.*, VI. 8.7
ऐतदात्म्यमिदं सर्वम् ।
23. *VS Kārikā* 186, p. 110
प्रकरणप्रतिपाद्यस्य वस्तुनस्तन्मध्ये पौनः पुन्येन प्रतिपादनमभ्यासः । यथा तत्रैवाद्वितीयवस्तुनो मध्ये तत्त्वमसीति नवकृत्वः प्रतिपादनम् ।

subject-matter of the section is not available through any other means except the scriptural text (*śruti*).

The result is the utility of the subject-matter of a section, for instance, self-knowledge or its practice as mentioned at different places. As, for instance, in the same section, the words : "the man who has got a teacher knows the Brahman. He has to wait only till he is delivered from the body ; then he becomes united with Brahman." (*Cha. Up*. VI. 14.2). Here the utility of the knowledge of Brahman, the one without a second, is its attainment. Similarly other instances can be cited as, "one who knows that Supreme Brahman verily becomes Brahman,"[24] and also "the Knower of the Self goes beyond grief."[25]

Eulogy is the praising of the subject-matter of the section at different places. As, for instance, in the same section the words, "Have you ever asked for that instruction by which one hears what has not been heard ; one thinks what has not been thought ; one knows what has not been known,"[26] have been spoken in praise of Brahman, the one without a second.

Demonstration is the reasoning in support of the subject-matter of a section employed at different places. As, for instance, in the same section, the words : "My dear, as by one lump of clay all that is made of clay is known, every modification being but an effort of speech, a name, and the clay is the only reality about it."[27] furnish the argument that modifications are merely an effort of speech, to establish that Brahman is one without a second.

---

24. *MUN UP* III. 2.9
ब्रह्मविद् ब्रह्मैव भवति ।
25. *Chā Up* VII. 1.3
तरति शोकमात्मवित् ।
26. *Ibid*, VI. 1.3
उत तमादेशमप्राक्ष्यो येनाश्रुतं श्रुतं भवत्यमतं मतमविज्ञातं विज्ञातं भवति ।
27. *Ibid*, VI. 1.4
यथा सोम्यैकेन मृत्पिण्डे न सर्वं मृण्मयं विज्ञातं स्याद् वाचारम्भणं विकारो नामधेयं मृत्तिकेत्येव सत्यम् ।

Reflection is the constant thinking of Brahman, the one without a second, already heard about from the teacher, by arguments agreeable to the purport of the Vedānta.

Meditation is a stream of ideas of the same kind as those of Brahman, to the exclusion of such foreign ideas as those of the body etc.

Absorption is of two kinds, viz., that attached with self-consciousness and that without it.

Thus, the term *viṣaya* in the Advaitavedānta philosophy means the subject-matter. "The subject-matter is the identity of the individual self and the universal self (Brahman), which is of the nature of pure intelligence and is to be realised. For such is the purport of the Vedānta texts."[28] The identity of the individual self and the universal self forms the main subject-matter and the very core of all enquiry into the nature of the individual self and the universal one. What is the nature of Brahman, the highest reality and how is the individual soul (*ātman*) related to it are the questions that form the subject matter of the Vedāntic study.

Similarly in the Sanskrit poetics and the literary criticism, the nature of poetic composition (*kāvya-puruṣa*), the search for its soul and the relation between the body and the soul, the sound and sense, and the essential aspects of poetry form the main subject-matter. The study of the Sanskrit poetics aims at studying the distinguishing characteristics of the life giving force of poetry and the constituents of poetry.

The search for the ultimate reality in the field of the Sanskrit poetics led to the emergence of various concepts. Each concept regarded one or the other aspect as the soul of poetry. In the process of finding the essentials of poetic composition a few basic principles of literary criticism also emerged. They are as under :

(1) the characteristic mark (Lakṣaṇa)
(2) excellence (Guṇa)

---

28. *VS*, p. 16.
विषयः जीवब्रह्मैक्यं शुद्ध चैतन्यं प्रमेयं तत्रैव वेदान्तानां तात्पर्यात् ।

(3) defect or flaw (Doṣa)
(4) embellishment (Alaṅkārā)
(5) mode of expression (Rīti)
(6) strikingness of expression (Vakrokti)
(7) suggestion (Dhvani)
(8) aesthetic configuration (Rasa)
(9) propriety (Aucitya)
(10) charmingness in expression (Camatkāra)
(11) the concept of artistic beauty (Ramaṇīyatā)

These principles of literary appreciation emerge as a result of attempts by various writers to define poetic composition. Rājaśekhara compares it to the *Kāvyapuruṣa*, somewhat similar to the ultimate reality of the Advaitavedānta called Brahman which is regarded as indescribable. The process of evolution over centuries marks clear advancement in formulating norms of evaluation of the poetic composition, from gross to more subtle aspects.

4. *Saṁbandha* : (*Relation*)

The *saṁbandha* is mutual relation that exists between pairs like the cause and effect, a part and the whole, the quality and the thing qualified. In the Advaita philosophy the relation of the means and the end exists between the scriptural texts like the Upaniṣad-s and the identity of the individual soul and the universal soul to be realised as an end. The identity is to be realised (*prameya*) and the Upaniṣadic texts serve as an evidence (*pramāṇa*). It is the relation between the object to be known and the means of knowledge (*pramāṇa-prameya-bhāva*) or (*bodhya-bodhaka-bhāva*).[29]

In the Sanskrit poetics and the literary criticisms, such a relation exists between the subject-matter and the benefits accruing thereby—the relation between the means and the end *sādhya-sādhana-bhāva*), there exists a relation between the expression and the expressed, (*vācya-vācaka-bhāva*). There exists relation between the poet and poetry which is of the nature of

29. *Ibid*., p. 17.
सम्बन्धस्तु तदैक्य प्रमेयस्य तत्प्रतिपादकोपनिषत्प्रमाणस्य च बोध्य बोधक-भावः ।

the cause and the effect. In fact, this relation exists between the poet's creative faculties and the poetic composition.

The relation (*Saṁbandha*) in Sanskrit poetics is two-fold viz.

(i) the relation between the aspirant and the subject-matter (i.e. *adhikārin* and *viṣaya*) and

(ii) the relation between the subject-matter and the benefits accruing thereby (i.e. *viṣaya* and *prayojana*).

The first kind of relation exists between the poet and his poetry. In fact it exists between poet's equipment, namely, his creative faculty, culture and training and poetry. It is cause and effect relation. The poet's equipment serves as cause and poetry is the effect.

The second kind of relation persists between poetry and the benefits accruing therefrom. By composing poetry or appreciating it a number of benefits accrue. These benefits accrue to both the poet and the connoisseur of poetic art. These benefits are fame, material benefit in the form of wealth, knowledge of the ways of the world, annihilation of the evil effect, advice in a beloved's pleasing way, and instantaneous highest aesthetic delight. Some of these benefits accrue to the poet and the rest of them accrue to an appreciative reader.

A third kind of relation can also be imagined as existing between the expression and the expressed i.e. between sound and sense.[30] Abhinava speaks of relation existing between *śāstra* and *prayojana* as that of means and end.[31]

Mammaṭa in his work mentions seven relations besides similarity, which are at the root of śuddhālakṣanā. They are :

(1) nearness, (*saṁyoga* or *sāhacarya*) or temporary conjunction as in the expression, 'the spears are entering' (*kuntāḥ praviśanti*) or in the expression 'the sticks are entering' (*yaṣṭayaḥ praviśanti*).

---

30. Bālabodhini on *KP*, p. 1.
यद्वा सम्बन्धप्रयोजन ज्ञानाहितशुश्रूषाजन्यश्रुतिविषयशब्दसन्दर्भो ग्रंथः ।
सम्बन्धो वाच्यवाचकरूपः ।

31. Locana, p. 11.
शास्त्रप्रयोजनयोः साध्यसाधनभावः सम्बन्धः ।

(2) closeness, (*sāmīpya*) as in the expression, 'hemlet on the Gaṅgā' (*Gaṅgāyāṁ ghoṣaḥ*).

(3) Cause-effect relationship (*kārya-kāraṇa bhāva*), as in the expression 'ghee is life' (*āyurghṛtaṃ*), meaning ghee is the cause of longevity of life.

(4) Service of another, (*tādarthya*) as in the expression, 'the post dedicated to Indra' (*Indrārthā sthūṇā*).

(5) The relation between the master and the servant, (*sva-svāmibhāva-saṁbhandha*) as in the expression 'the king punishes' when in fact the word king applies to an official of a king.

(6) The relation between the part and the whole, (*avayava-avayavibhāva*) as in the expression 'forearm' (*agra-hasta*) in which the word '*hasta*' is meant only for a part of it.

(7) The quality or the state of doing the work of another person, (*tātkarmya*), as in the expression 'the carpenter' where the similarity of occupation is indicated. The word 'carpenter' (*takṣā*) is applied to a person who is carpenter by caste. If a *brāhmaṇa* takes to the occupation of a carpenter, he may be said to be a carpenter secondarily, though really speaking he is not a carpenter.

5. *Prayojana* : (*Purpose*)

Prayojana is the ultimate goal to be achieved by man. All human activities emanate from or proceed with some purpose. That objective which either impels a man to act or dispels him—from acting is called *prayojana*. "That objective which a man keeps in view and acts is called *prayojana*, or purpose."[32] The object which is achieved is called *artha*. *Prayojana* is of two types :

(i) The principal and
(ii) The subsidiary.

---

32. *NST* I.4.24.
यमधिकृत्य प्रवर्तते तत्प्रयोजनम् ।

The principal is characterised by obtainment of happiness and removal of suffering. The subsidiary serves as means of that obtainment or removal. In other words, one is *sādhya*, the other is *sādhana*. *Niṣkāma-karman* is advocated by the philosophers as a means to be free from the effect of *karman*. The effect of every action acts as binding factor which acts like a chain in the form of happiness or sorrow. The joy as well as sorrow are chains. The chain may be of gold or of steel, it binds us down to the earthly existence. The selfless action is supposed to lead to freedom from cycle of birth and death, and to ultimate goal of man namely salvation. The idea of selfless action may be alright for the philosophical treatise, in practical life the rule is different. In practical life every one acts with some purpose. "Even the most dull-witted person does not act without any purpose."[33] All human activities are inspired by some purpose. Even beings not endowed with intelligence also take to some activity which gives them pleasure and shun that act which gives them pain. Even a worm bites if it is pricked. Observation made by Kumārila Bhaṭṭa in this regard is noteworthy. He observes that the acceptance or non-acceptance of any *śāstra* or any action of religious merit depends upon the explanation of its purpose. He remarks : "Who indeed would accept any scientific treatise or any action of religious merit till its purpose is not clearly explained" ?[34]

Usually, the purpose of writing a *śāstra* text or taking to the performance of any action of religious merit is mentioned as 'either the attainment of the good or the removal of the evil.' Mammaṭa at the commencement of his work clearly says that the author invokes his favourite deity in order to remove evil

---

33. प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते ।
34. *MS* I.2 : ed. by Jha Durgaprasad, Darbhanga, 1979.
सर्वस्य हि शास्त्रस्य कर्मणो वाऽपि कस्यचित् ।
यावत्प्रयोजनं नोक्तं तावत् तत् केन गृह्यते ॥

in the form of obstacles which are unforseen.[35] The obstacle may be in the form of death or disease of the author that may prevent the completion of the work that is begun by him. Similarly, the obstacles of such nature may obstruct the speaker, the teacher, the listener and the taught. This is the reason why Patañjali, the grammarian of great eminence thinks that a *śāstric* text or a scientific treatise should commence with an auspicious verse so that the students may achieve their objective of completing their study of the work.[36] This desire to obtain the good and to ward off evil seems to have prompted the writers to set a convention of writing an auspicious verse invoking the favourite deity at the commencement of their works. A benedictory verse at the commencement of any literary work is introduced to avert the evil. It is expected to help the author to overcome any obstruction in the form of death or disease. Such a verse is also expected to help the students of that work to complete its study by overcoming any possible hindrance, that might prevent them from studying it. Most poeticians agree on the efficacy of the benedictory verse to bring about the attainment of the good and the removal of the evil. It is also accepted as the purpose of introducing a benedictory verse at the commencement of their works. Bharata does not introduce the topic of the purpose of poetry at the beginning of his work. He discusses it a little later.[37] He is the earliest writer to lay down the purposes of a dramatic composition, which was hardly distinguished from the poetic composition. It was regarded as a genre of *Kāvya* literature and called *dṛśyakāvya*, the poetry of the eye.

---

35. *KP* p. 1.
ग्रन्थारम्भे विघ्नविघाताय समुचितेष्टदेवतां ग्रन्थकृत् परामृशति ।
Jhalakikara's comment thereon ;
विघ्नः प्रतिबन्धकमदृष्टं तस्य विघातो ध्वंसः । शिष्य शिक्षायै वक्तृश्रोतृणामनुषङ्गतो मङ्गलाय चेत्यपि बोध्यम् ।

36. *Mahābhāṣya*, I.1.1 Tr. by Abhyankar Vasudevsastri, Poona, 1938, p. 15.
मङ्गलादीनि शास्त्राणि प्रथन्ते वीर पुरुषाणि च भवन्ति आयुष्मत्पुरुषाणि च अध्येतारश्च सिद्धार्थाः यथा स्युः ।

37. *NŚ* I. 115 and 116.

The method of the Advaitavedānta dialectic can be applied to discuss the subject matter of Sanskrit Poetics by reducing it to the four essentials called the *anubandha*-s, as thought out on scientific and logically sound basis, viz. (1) the aspirant, (2) the subject-matter, (3) the relation and (4) the purpose.

Thus we can have the following as the *anubandha-s* of Sanskrit Poetics and Literary Criticism. The concept of the aspirant covers all those factors that contribute to the art and practice of Sanskrit poetry, which grows in social and political environment and from which it obtains recognition. It can include the poet and the connoisseur of poetic art, the critic, the royal patron and the assembly of the learned, the polished man about town (*nāgaraka*) and his accomplished lady friend (*gaṇikā*).

The concept of the subject-matter may include in its scope the nature of poetic composition and the attempts to define it, the search for the soul of poetry and the ultimate principle in evaluating literary work. Evolution of the concept of poetry thus could form the subject-matter.

The poet's equipment (viz. imagination, culture and training) forms the cause-effect relation between the poet and his poetry. The topic of the purpose of poetry is introduced by most poeticians and critics at the commencement of their works as benefits accruing to the poet or the connoisseur of poetic art, as a sort of rejoinder to the view that the study of poetry may be eschewed (in preference to the study of *śāstra* ; or in keeping with the convention of enumerating purposes of the scientific works (*śāstra-s*), before starting its regular study.

CHAPTER III

THE ASPIRANT : ADHIKĀRIN

1. *The poet* : *Kavi*

A creative process is the result of an attempt of the poet to give expression to his experience. Experience is the basic raw material, which gets transformed into poetic composition only when the expression is artistic. The creative process is not simply the expression of the experience. It is complex process. Even an artisan needs raw material in addition to his skill and his instruments to create an object of beauty. So also the poet needs his art and insight and acumen in addition to his experience to create a beautiful piece of poetry. His experience consists of the feeling, the emotion, the thought and imagination. These are all abstract elements and form the basic raw material for an artistic expression. The poet, like all men lives in this world and receives impressions from his experience, which lie dormant in his mind. The dawn and the twilight, the sunrise and the sea, the starry firmament and the white road running through it, the crowd and the solitude, the penniless population overflowing in poverty, the craving for the unknown, all these are recorded in the mind of the poet. Poetry is born from these impressions. He thinks on different occasions and sometimes he wonders whether all this is true or false like dream. He searches for his lost dreams, and recollects them in his tranquility. The poet is compared to a magician who hardly knows the secret of his own magic. Creativity is thus only a mystery.

Ānandavardhana quotes *Agnipurāṇa* (339.10) which compares the poet to the creator of the world. The poet truly is the creator of the world of his poetry. He creates the world of his choice.[1] Although he needs the skill to

1. *AP* 339.10 (quoted by Ānandavardhana).
अपारे काव्यसंसारे कविरेकः प्रजापतिः ।
यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥

synthesise various elements like language, metre, grammar, adornment, emotion, discreetness in employment of the style, poetic configuration etc. The major portion of this arrangement consists of his skill and the rest consists of his spiritual, intellectual and emotive abilities. If he likes pleasant aspect of life, his poetry becomes full of joy : on the contrary if he is a person detached from the world his poetry is bound to reflect his mental trend of detachment.[2] Ānandavardhana further observes that the poet is free to create the 'new world of poetry'. A good poet gives his magic touch and transforms the nature of objects in this world. He can cause the non-sentient things to act like the sentient ones and the sentient ones as the inanimate ones.[3] Kuntaka and Mammaṭa rightly describe poetry as 'new creation' (*nirmiti*). Ānandavardhana observes that the poet creates the 'new creation' by utilising the same old material. The expression should be as natural as new, fresh, tender foliage would appear on the trees. The same trees wear new look in the spring season.[4] The original material may be common. It may not be attractive. But in poetry it gets so transformed by the mysterious touch of the poet that it causes the sense of wonder and joy in the mind of the appreciator. Ānandavardhana understands it well that poetry should come to the poet as naturally as leaves to a tree. The subject-matter of the poetry may be known but the poet makes it appear new. This is due to depiction of Rasa in poetry, which like spring season transforming an ordinary creeper into beautiful object, transforms ordinary objects of the world into extraordinary

---

2. *Dhv.* p. 222.
   शृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत् ।
   स एव वीतरागश्चेत् नीरसं सर्वमेव तत् ॥
3. *Ibid.*
   भावानचेतनानपि चेतनवच्चेतनानचेतनवत् ।
   व्यवहारयति यथेष्टं सुकविः काव्ये स्वतन्त्रतया ॥
4. *Ibid.*, IV. 4.
   दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात् ।
   सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः ॥

ones. Mammaṭa goes a step further in describing the poet as creator superior to the creator of the world. According to Mammaṭa the poet's creation far surpasses that of the creator. The creator's creation is bound by laws of nature, in which the lotus can grow only in water. But in poet's creation it can bloom in beloved's face. In the creator's world nectar would be found in the milky ocean, but in poet's creation the loving person would find it in his beloved's lower lip. The poet's creation is free and not bound by laws of nature. In the Creator's creation, there are pain and infatuation in addition to pleasure. The poet's creation consists of joy and joy alone. There is total absence of grief and distress.[5]

Whatever emotive mood the poet may depict, the reader invariably derives delight therefrom. Poetry always and invariably gives us joy. The poet does not escape from life. He rather escapes into life. He creates such a world wherein the reality becomes more real, life becomes more blessed. It is in this sense, that by evoking any emotion in man's mind, even by causing him to shed tears, the poet gives him extra-ordinary aesthetic delight. But the same cannot be stated in case of the Creator's world ; which is of the nature of pleasure, pain and infatuation (*sukha-duḥkha-mohasvabhāvā*). It consists of the three qualities namely : Sattva, Rajas and Tamas which respectively lead to pleasure, pain and infatuation. Thus the poet's creation which gives pure joy excels the creation of the creator which gives pain and infatuation along with pleasure.

The poet's creation does not have to depend upon extraneous factors like material cause or instruments or the agent ; which the creator's creation invariably needs. The poet's creation being free and self dependent far surpasses that of the Creator which is dependent. Independence is superior to dependence.

With regard to the number and quality of the Rasa-s too, poet's creation is superior. The Creator's creation has six

---

5. *KP.* I.1.
नियतिकृतनियमरहितां ह्लादैकमयीमनन्यपरतन्त्राम् ।
नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति ॥

Rasa-s namely sweet, sour, salty, pungent, bitter and astringent which give pleasurable as well as painful experience. The poet's creation consists of nine Rasa-s which are all uniformly charming and givers of delight, namely, love, humour, pathos, terrible, heroic, fearful, repugnant, wonderous and peaceful. The poet's creation surpasses in quality as well as in quantity. Mammaṭa thus establishes its superiority over that of the Creator's creation.[6]

The *Agnipurāṇa* observes that birth as human being is difficult to obtain. All men do not obtain learning. So learning is still more difficult to obtain. Similarly ability to compose poetry is rare. It is not found among all men. Rare still is poetic talent,[7] which can help the poet to write good poetry. Thus the faculty of mind which is basic requirement of the poet is very rare. Thus the *Agnipurāṇa* makes clear distinction between men of learning and wisdom and the men who possess poetic powers. Learned men are graded higher than common man. Poets are graded still higher than the learned men. Poets with creative talent are graded higher than the other poets. It is not enough to be a poet. One should also possess poetic powers, so that one becomes a good poet and gives good poetry to the world.

According to Bhaṭṭa Gopāla, the poet transforms everything liked by others. He sings delightful songs like birds, and discusses sentiments and emotive moods.[8] Poet's creativity is expected to be proficient enough to describe extraordinary things.[9] He has two factors to depend upon namely, (i) the

---

6. *Ibid* I.1 Vrtti, p. 5.
   नियतिशक्त्यां नियतरूपा सुखदुःखमोहस्वभावा, परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा षड्रसा न हृद्यैव तैः तादृशी ब्रह्मणो निर्मितिनिर्माणम् एतद्विलक्षणा कविवाङ्निर्मितिः । अत एव जयति ।
7. *AP* 336.3.
   नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा ।
   कवित्वं दुर्लभं तत्र शक्तिस्तत्र सुदुर्लभा ॥
8. Sāhityacūḍāmaṇi, Commentary on *KP* (Tri. edition) p. 11.
   कौति शब्दायते विमृशति रसभावानिति कविः
9. *KP* I p. 10.
   लोकोत्तरवर्णनानिपुणकविकर्म ।

vision and (ii) the expression, which make him the poet.[10] By his creative talent he can search for the truth. He has an insight into objects. He can find extraordinary things wherein the common men cannot see anything. It is not enough that the poet has a vision. He must transform his vision into poetic composition. According to Bhaṭṭa Tota no poet is a seer. A vision makes a seer and its expression makes a poet. The poet who has a vision but cannot transform it into poetry is called *hṛdaya-kavi*. The poet who gives expression to his vision through language is called *bhāṣā-kavi* by Rājaśekhara. "What is the use of such a poem which remains in the mind and is not taken into different directions by the appreciative readers ?" he asks.[11]

Vāmana classifies poets ino two types :

(i) The disapproving (*arocakinaḥ*) and

(ii) the all approving (*satṛṇābhyavahāriṇaḥ*)[12]. The first type of poets are endowed with power of discretion and are

---

10. *KNS* p. 379.
नानृषिः कविरित्युक्तमृषिश्च किल दर्शनात् ।
विचित्र भावधर्मांशतत्त्वप्रख्या च दर्शनम् ॥
स तत्त्वदर्शनादेव शास्त्रेषु पठितः कविः ।
दर्शना द्वर्णनाच्चाथ रूढा लोके कविश्रुतिः ॥
तथा हि दर्शने स्वच्छे नित्येऽप्यादिकवेर्मुनेः ।
नोदिता कविता लोके यावज्जाता न वर्णना ॥

11. *KM*, p. 15.
काव्येन किं कवेस्तस्य तन्मनोमात्रवृत्तिना ।
नीयन्ते भावकैर्यस्य न निबन्धा दिशो दश ॥

12. *KLS* II.1-4 and Vṛtti thereon.
अधिकारि निरूपणार्थमाह—
अरोचकिनः सतृणाभ्यवहारिणश्च कवयः ।
इह खलु द्वे कवयः संभवन्ति—अरोचकिनः सतणाभ्यवहारिणश्चेरि ।
अरोचकि सतृणाभ्यवहारिशब्दौ गौणार्थौं । कोऽसावर्थः । विवेकित्वमविवेकित्वं चेति तदाह—
पूर्वे शिष्याः विवेकित्वात् । (क्रमशः)

capable of being corrected. The other type of poets are indiscreet and cannot be corrected or converted into real poets. According to him the poet is expected to be the observer of the ways of the world. Knowledge of science of language, lexicons, metrics, fine arts, erotics and politics is expected from a poet. Poetic intuition is inevitable. It is like a seed to poetry. He seems to hold the view that a poet is born. Practice and learning are ancillary to creative faculty. They may make the poet more perfect or effective.

Rājaśekhara admits of three types of poets on the basis of his concept of creative faculty, namely,

(i) a poet favourite of the goddess of learning (*sārasvata-kavi*),

(ii) a poet by practice (*ābhyāsika-kavi*), and

(iii) a poet by instruction (*aupadeśika-kavi*).[13]

The first type of poet who is blessed by goddess of learning has inborn creative faculty and is free to compose poetry at his will. Poetry occurs to him effortlessly. To compose poetry is his natural activity. He is a real poet. A poet by practice is limited in his ability to compose poetry and has limited output. He needs effort and study. He has some creative faculty, acquired in this birth, which reveals itself after the study of

---

पूर्वे खलु अरोचकिनः शिष्याः शासनीयाः । विवेकित्वात् विवेचन-शीलत्वात् ।

नेतरे तद्विपर्ययात् ।

इतरे सतृणाभ्यवहारिणो न शिष्याः । तद्विपर्ययात् अविवेचनशीलत्वात् । न च शीलमपाकर्तुं शक्यम् । नन्वेवं न शास्त्रं सर्वानुग्राहि कुतस्तदुपादीयते तदाह—

न शास्त्रमद्रव्येष्वर्थवत् ।

13. *KM*, p. 13.

त इमे त्रयोऽपि कवयः सारस्वत, आभ्यासिक, औपदेशिकश्चेति । जन्म-जन्मान्तरसंस्कार प्रवृत्तसरस्वतीको बुद्धिमान्सारस्वतः । इहजन्माभ्या सोद्भासितभारतीक आहार्यबुद्धिराभ्यासिकः । उपदेशितदर्शित-वाग्विभवो दुर्बुद्धिरौपदेशिकः ।

texts of poetics. A poet by instruction can write poetry with the help of extraneous factors like instruction from a teacher or magic charm. He prattles some pleasant but senseless piece of poetry (*valgu phalgu ca jalpati*). Different types of creative talent can be traced in different types of poets. It is said that poetry of one may remain in his house, that of another poet may travel upto the residence of his friends. Poetry of a fortunate poet moves on to the faces of the cultured and the uncultured alike with footsteps in the form of words as if anxious to travel into the whole universe.[14] Some critics prefer the first type of poets who are blessed by the goddess of learning. Rājaśekhara believes that the one who combines best of all is a real poet and eminence is preferable. It is the combination of several qualities that brings eminence to the poet.

Abhinavagupta observes that the speciality of a great poet's imagination consists in the ability to produce poetry, that is endowed with beauty and clarity due to emotional thrill in his heart, (while commenting on *Dhv*. I. 6 that says that Sarasvatī manifests in great poets' special imagination which is uncommon).[14-a]

Kṣemendra an eleventh century critic from Kashmir seems to have derived some inspiration from Rājaśekhara's work. His *Kavikaṇṭhābharaṇa* is a work on the instruction to the aspiring poet who is required to learn devices of the art. He speaks of two factors that contribute to the making of a poet,

---

14. *KM* IV, p. 13.
एकस्य तिष्ठति कवेर्गृह एव काव्यमन्यस्य गच्छति सुहृद्भवनानि यावत् ।
न्यस्य विदग्धवदनेषु पदानि शाश्वत् कस्यापि संचरति विश्वकुतूहलीव ।

14-a. Locana. *Dhv* ed. by Tripathi R.S. Delhi, 1963, p. 169.
वाग्रूपा भगवतीत्यर्थः वस्तुशब्देनार्थशब्दं तत्त्वशब्देन च वस्तुशब्दं व्याचष्टे—निष्यन्दमानेति । दिव्यमानन्दं स्वयमेव प्रस्तुवानेत्यर्थः यदाह भट्टनायकः ।
वाग्धेनुर्दुग्ध एतं हि रसं यद् बालतृष्णया ।
तेन नास्य समः स स्याद् दुह्यते योगिभिर्हि सः ॥

viz. (i) divine favour and (ii) human effort.[15] He advises the intending poet to invoke the goddess of learning who when pleased, showers the nector in the form of learning. Kṣemendra thus advises the poet to contemplate upon the unfailing, supreme mystic power. He classifies students who intend to be initiated into the art of composing poetry into three categories, viz.

(i) the disciples who can learn the art of composing poetry without much efforts.

(ii) those who can be trained with some difficulty, and

(iii) those who cannot be trained at all.[16] A disciple who can learn the art of poetry, without much effort should receive instruction from the man of literature and not from a dry logician or insipid grammarian, as it would hamper the unfolding of good poetry. He should study the science of language, metrics and ideal specimens of poetic craft. He should also cultivate a taste for discovering new ideas in delightful manner. When his mind is fully absorbed in emotive moods and is fully captivated by literary excellence, poetic capacity rises like a sprout.[17]

A disciple of the second type is to pursue the study of the works of master poets. He should examine historical develop-

---

15. *KK* ed. by Lele V.K., Varanasi, 1967, p. 45.
अथेदानीमकवेः कवित्वशक्तिरूपदिश्यते ।
प्रथमं तावद् दिव्यः प्रयत्नः ततः पौरुषः ॥
Ibid, p. 47 एतां नमः सरस्वत्यै यः क्रियामातृकां जपेत् ।
क्षेममैन्द्रं स लभते भव्योऽभिनव वाग्भवम् ॥

16. *Ibid*, p. 50.
तत्र त्रयः शिष्याः काव्यक्रियायामुपदेश्याः ।
अल्पप्रयत्नसाध्याः कृच्छ्रसाध्याः असाध्याश्चेति ॥

17. *Ibid*, i. 18, p. 52.
रसे रसे तन्मयतांगतस्य गुणे गुणे हर्षवशीकृतस्य ।
विवेकसेकस्वकपाकभिन्नं मनः प्रसूतेऽङ्कुरवत्कवित्वम् ॥

ment. He is required to serve an able poet. He should practise how to fill the gaps within a verse or a part thereof. He could compose in metre such sentences which may not convey any ideas. Another way of practice is to change the words of already composed stanza without changing the meaning. All these ways can help him to practise how to compose poetry.[18]

Kṣemendra observes that the third type of disciple is simply incapable of training in poetic art. An effort to cultivate poetic ability is bound to fail in case of such a student. He is comparable to a stone. He is spoiled by dry study of grammar or logic. Inspite of able instruction, eloquence cannot dawn upon him. He is also compared to an ass that cannot sing even though trained. He is also comparable to a blind person who cannot see the sun though shown.[19]

Kṣemendra's classification of aspiring students of poetic art indicates that in his opinion a poet is not born, but he is primarily made. According to him, the most important factor that serves as cause of poetry is practice. His observations on plagiarism and poet's code of conduct support his view. A beginner benefits by imitating a general colour of poet's idea or by borrowing a word, a metrical line, or a composition in its entirety through his faculty acquired through effort.[20]

Ruyyaka discusses four-fold equipment of the poet. Accordingly, the four factors contribute to the making of a poet, viz. (i) perseverance : The poet must persevere continuously to

---

18. *Ibid*, I. 21, p. 54.
अभ्यासहेतोः पदसंनिवेशैर्वाक्यार्थशून्यैर्विदधीत वृत्तम् ।
श्लोकं परावृत्तिपदैः पूर्णं यथा स्थितार्थं परिपूरयेच्च ॥
19. *Ibid*, I. 22-23.
यस्तु प्रकृत्याश्मसमान एव कष्टेन वा व्याकरणेन नष्टः ।
तर्केण दग्धोऽनलधूमिना वाऽप्यविद्धकरणः सुकविप्रबन्धैः ॥
न तस्य वक्तृत्वसमुद्भवः स्याच्छिक्षाविशेषैरपि सुप्रयुक्तैः ।
न गर्दभो गायति शिक्षितोऽपि संदर्शितं पश्यति नार्कमन्धः ॥
20. *Ibid*, II. 1.
छायोपजीवी पदकोपजीवी पादोपजीवी सकलोपजीवी ।
भवेदक्ष प्राप्तकवित्वजीवी स्वोन्मेषतो वा भुवनोपजीव्यः ॥

study all arts, (ii) application : The poet must apply his mind to the knowledge of arts acquired by him, (iii) effort : the poet must make an effort to compose poetry and put in hard work, (iv) poetic talent : It is an intellectual aspect of the mind in which the new thoughts and imagery occur. [20-a]

The poet is classified into four kinds, [20-b] viz.

(1) *Satkavi* is one who employs the Vaidarbhī style. The poet Vālmīki and Kālidāsa can be classed in this group.

(2) *Vidagdhakavi* is one who is bent upon introducing Vakrokti or strikingness of expression. Vyāsa and Bāṇa can be grouped in this category.

(3) *Arocakikavi* introduces the figures of sense. Māgha and Bhāravi are such poets.

(4) *Satṛṇābhyavahārakavi* writes in the Gauḍī style and introduces conventions (*kavi-samaya*), figures of sound like *śleṣa*, *yamaka*, *citra* etc.

Rājaśekhara adds two categories of poets in addition to *arocakikavi* and *satṛṇābhyavahārakavi*, viz. *matsariṇaḥ* who are jealous or unhappy and hating and *tattvābhiniveśinaḥ* who are seekers of truth.

2. *Connoisseur* : *Sahṛdaya*

There are two aspects of creative process, namely the creation of poetry and the appreciation of it (*kāvya-nirmāna* and *kāvya-āsvādana*). If the poet is an aspirant in the sense that he desires to know how best he can write poetry, the connoisseur too is an aspirant as he too is interested in knowing niceties of

---

20-a. *SM* VII, ed. by K. Sambasiva Sastri, Trivandrum, 1934, p. 119

श्रमः सर्वकलावीक्षा नियोगस्तस्य शीलनम् ।
स क्लेशः करणोद्योगः प्रतिभा भास्वती मतिः ।
प्रज्ञा नवनवोन्मेषशालिनी प्रतिभेति वा ।

20-b. *Ibid*, p. 2.

सत्कविः प्रथमस्तत्र विदग्धस्तदनन्तरः ॥
अरोचकी ततः पश्चात् सतृणाभ्यवहारकः ।
कवींश्चतुर्विधानाहुरिति साहित्यवेदिनः ॥

poetic composition. Abhinavagupta declares that the connoisseur is an aspirant (*adhikārin*) as he possesses pure poetic instinct and appreciative talent. He defines connoisseurs of poetic art as those whose minds are purified like mirror, by means of their continuous study of works on poetry and poetic art. They alone are able to reflect the emotions of the poet and identify themselves with the subjeet matter. They can establish report with the poet.[21] Poetry originates from the poet's experience, takes shape in his mind and is communicated to the connoisseur. Poeticians declare that only a person with a degree of culture and poetic sensibility is able to relish Rasa, just as a tree blooms into flowers but the wind carries the fragrance.[22] The dull grammarians and the Mīmāṁsakas who lack in such a poetic sensibility are denied the relish of Rasa. Abhinava recognises these twin aspects of creative process and pays glorious tribute to the poet and the connoisseur who form the essential aspects of the goddess of speech, as they bring out new objects and fill the world with their relish. The twin aspects called the poet and the connoisseur win over others.[23]

Rājaśekhara recognises two types of talent namely, the creative talent of the poet and the appreciative talent of the connoisseur of poetic art.[24] The creative talent helps the poet

21. Locana, p. 11.
अधिकारी चात्र विमलप्रतिभानशाली सहृदयः। येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः।

22. कविः करोति काव्यानि रसं पिबति पण्डितः।
तरुः सृजति पुष्पाणि मरुद् वहति सौरभम्॥

23. Locana, p. 1.
अपूर्वं यद् वस्तु प्रथयति विना कारणकलाम्।
जगद् ग्रावप्रख्यं निजरसभरात् सारयति च॥
क्रमात् प्रख्योपाख्यं प्रसरसुभगं भासयति च।
सरस्वत्यास्तत्त्वं कविसहृदयाख्यं विजयते॥

24. *KM* IV, p. 13.
सा (प्रतिभा) द्विधा, कारयित्री भावयित्री च। कवेरुपकुर्वाणा कारयित्री। भावकस्योपकुर्वाणा भावयित्री।

in composition of poetry, and the appreciative talent helps the connoisseur to appreciate the poetic art and enjoy its niceties.

Composing of a poetry is a special process. Appreciation of it is equally special. Both are related, in a way, to each other. Creation of poetry has appreciation as its end. Poetry not meant for appreciation has no meaning. A poet would normally not like to be a lone enjoyer of his poetic instincts. He invites someone to share them. A poetic composition is a meeting point for a creative artist and appreciative connoisseur of poetic art. A poet's effort is rewarded when his poetry is appreciated. Although a poet wishes to give his gift of aesthetic delight equally to all, everyone does not receive it in the same degree. A teacher imparts knowledge equally to all his students. Everyone does not receive it in the same measure. In some it shines. In others it does not. Similarly, poetic delight is received by an appreciator according to his poetic sensibility. Poetry is properly appreciated by a deserving connoisseur of poetic art. If creative faculty is inevitable for a poet, an appreciative faculty is equally necessary for an appreciator. Rājaśekhara has distinguished between these two types of faculty and their scope. An appreciator relives in poetic instincts. A poet is original creative artist. An appreciator merely reproduces in his mind the world, the poet has created. They differ in nature and in their objects.[25] According to Abhinavagupta, the reader must have imagination and culture to be able to enjoy aesthetically.[25-a]

3. *The Critic : Vidagdha*

Criticism begins to manifest in the response of an appreciator who, equipped with appreciative faculty, learning and practice begins to express his view on poet's art. When he expresses in words his admiration or censure of poet's presentation, it becomes criticism. Thus appreciation is prerequisite to

25. *Ibid.*, p. 14.
पृथगेव कवित्वाद् भावकत्वं, भावकत्वाच्च कवित्वम् । स्वरूपभेदाद् विषय-भेदाच्च ।

25-a. Locana, p. 34.
नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः ।

criticism. Appreciation normally precedes criticism. To identify oneself with the poetic instincts of the poet is appreciation. To discuss poet's creative process, poetic instincts, and his art of expression dispassionately would amount to criticism. A man can hardly restrain himself from discussing personalities and things he comes across. He may discuss in agreeable terms or in disagreeable terms. A poet would generally expect his critic to be agreeable. A poet would normally wish that his poetry should be received well by his listener. He would rather pray to god of creation to save him from reciting poetry before those audiences who are devoid of appreciative or critical faculty. And still we come across critics who do not spare from their severe criticism, the new poets who would wish to experiment. Bhavabhūti being undaunted by such adverse criticism, hopes to find a kindred soul for the earth is vast and the time is limitless.[26] Even Kālidāsa expects his audience to be fair enough to distinguish good from the bad in his poetry.[27] Purity of gold is tested in fire, Merits of poetry must be made clear by discerning critics.

The appreciative faculty does good to the critic. It helps him to discern the effort and intention of the poet. Thereby "the tree of poet's creation bears fruit, otherwise it would be barren."[28]

---

26. *Mālatīmādhava* I ed. by Kale, M.R.
Delhi, 1967, p. 8.
ये नाम केचिदिह नः प्रथयन्त्यवज्ञां
जानन्ति ते किमपि तान्प्रति नैष यत्न, ।
उत्पत्स्यतेऽस्ति मम कोऽपि समानधर्मा
कालो ह्ययं निरवधिर्विपुला च पृथ्वी ॥

27. *RGVS* I. 10 ed, by Velankar, H.D.
11th edition, Bombay, 1948.
तं सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः ।
हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा ॥

28. *KM* IV, p. 13.
भावकस्योपकुर्वाणा भावयित्री । सा हि कवेः
श्रममभिप्रायं च भावयति । तया खलु फलितः
कवेर्व्यापारतरुः । अन्यथा सोऽवकेशी स्यात् ।

According to Kālidāsa as quoted by Rājaśekhara, the creative and critical faculties are different. They are rarely found combined in one and the same person. In support of this view of Kālidāsa, Rājaśekhara quotes a verse which makes it amply clear. It says that while one is able to compose, another is able to listen it only. Maṅgala describes two types of critics on the lines of two types of poets described by Vāmana, namely, (i) disapproving and (ii) all-approving. To these Rājaśekhara adds two more types namely, (i) the jealous and (ii) the truth seekers.[28-a]

The faculty to discriminate is natural to some. To others it is the result of sound scholarship. The quality of all-approvingness (*satṛṇābhyavahāritā*) is common to all in the beginning, but it begins to disappear as one learns to discriminate the best from the worst by way of deeper study.

The jealous critics are silent over the merits of others. Scholarship without jealousy is a truism. To make the point more explicit Rājaśekhara quotes a verse that introduces an imaginary conversation between a poet and his friend, in which the poet expresses his deep sense of despair for dearth of real appreciators. There is no critic who is not competent to distinguish merits from demerits and at the same time he himself is a good poet, and due to good fortune if there is one such critic he is not free from jealousy.[29]

Truth seeking critic is a rare person. He is one in a thousand. It is said that through good fortune only a poet comes to know an appreciator competent to enjoy combination of words and sense and emotive moods, present in his poetic creation. If a specimen of good poetic composition

---

28-a. *Ibid.*, p. 14.
मत्सरिणस्तत्त्वाभिनिवेशिनश्च ।

29. *Ibid*, IV p. 14.
कस्त्वं भोः कविरस्मि काप्यभिनवा सूक्तिः सखे पाठयताम् ।
त्यक्ता काव्यकथैव सम्प्रति मया कस्मादिदं श्रूयताम् ॥
यः सम्यग्विविनक्ति दोषगुणयोः सारं स्वयं सत्कविः ।
सोऽस्मिन्भावक एव नास्त्यथ भवेद् दैवान्न निर्मत्सरः ॥

remains confined in the mind of its creator, it is of no use. In order to prove its merits, it needs to be proclaimed by learned critics. There exists good number of poetic creations but of them only a few get an opportunity of receiving recognition in the minds of the critics.[30]

4. *The Royal Patron : Rājan*

The ruling king was expected to provide necessary means of livelihood and material requirements of poets of eminence. Bhartṛhari observes that the king, in whose territory, the eminent poets whose beautiful poetic compositions were refined by the scriptural study and whose knowledge was worthy of being imparted to his disciples, lived in poverty, was a dullard and comparable to a jeweller who undervalued the precious gems[31] He also expresses his bitterness towards his contemporary ruling kings who occupied themselves with entertainment from actors, jesters, youthful women and betrayers, who overlooked the importance of the poets in their courts and set them aside.[32] It is well known that Aśvaghoṣa was at the court of the King Kaniṣka. Kālidāsa was patronised by the King Candragupta the second, who assumed the title of

30. *Ibid*, IV, p. 15.
सन्ति पुस्तकविन्यस्ता काव्य बन्धा गृहे गृहे ।
द्वित्रास्तु भावकमनः शिलापट्टनिकुट्टिताः ।।

31. *Nitiśataka*. Verse 15, ed. by Kale M.R. Sixth edition, Bombay, 1912, p. 8.
शास्त्रोपस्कृतशब्द सुन्दरगिरः शिष्यप्रदेयागमाः ।
विख्याता कवयो वसन्ति विषये यस्य प्रभोनिर्धनाः ।
तज्जाड्यं वसुधाधिपस्य सुधियस्त्वर्थं विनापीश्वराः
कुत्स्याः स्युः कुपरीक्षका हि मणयो यैरर्घतः पातिताः ।।

32. *Vairāgyaśataka*. Verse 57, ed. by Kale M.R. Sixth edition, Bombay, 1912, p. 28.
न नटा न विटा न गायनाः न परद्रोह निबद्धबुद्धयः ।
नृपसद्मनि नाम के वयं कुचभारनमिता न योषितः ।।

Vikramāditya. Bāṇa received immense wealth from his patron King Harṣavardhana.[33]

Mammaṭa cites the example of Bāṇa who was patronised by the emperor Harṣa of Thaneśvara. (Harsa, born in 590 A.D. ruled over entire northern India from 606 A.D. to 647 A.D.) Bāṇa himself tells us that he obtained immense wealth from his patron King Harṣa and he honoured him with respect and trust. A verse from the *Subhāṣitāvali* also refers to liberal gifts bestowed upon Bāṇa by Harṣa. It says : 'Where are heaps of gold coins or hosts of rutting tuskers that were bestowed upon Bāṇa by Harṣa ? Harṣa's fame that Bāṇa framed in his good saying will never wither even if the whole world is absolved.'[34] Bhoja is believed to have bestowed upon the poets a hundred thousand gold coins when he was pleased with their poetry.[35]

Jagannātha, the last luminary among the great Sanskrit poets lived at the court of the Mughal emperor Shahjahan. He declares that he spent his youthful days under the patronage of the emperor of Delhi[36] ; and that the emperor alone or god

---

33. *Harṣacarita* II, ed. by Kane P.V. Reprint, Delhi, 1965, p. 37.
अस्य (बाणस्य) पृथिवीपतिः (श्रीहर्षः) प्रसादवान् अभूत् । अविशच्च (वाणः) पुनरपि नरपतिभवनम् । स्वल्पैरेव चाहोभिः परमप्रीतेन प्रसादजन्मनो मानस्य प्रेम्णो विस्रम्भस्य द्रविणस्य नर्मणः प्रभावस्य परां कोटिमानीयत नरेन्द्रेण ।

34. *Subhāṣitāvali*. Verse 180. ed. Peterson P. and Pt. Durga-Prasada, Bombay, 1886.
हेम्नो भारशतानि वा मदमुचां वृन्दानि वा दन्तिनाम् श्रीहर्षेण समर्पितानि कवये बाणाय कुत्राध तत् ।
या बाणेन तु तस्य सूक्तिनिकरैरुट्टङ्किता कीर्तयः ताः कल्पप्रलयेऽपि यान्ति न मनाङ्मन्ये परिम्लानताम् ॥

35. *Bhojaprabandha*, p. 73.
तुष्टो राजा प्रत्यक्षर लक्षं ददौ ।

36. *Panditarājakāvyasaṅgraha*, (*Jagadābharaṇa*) Verse 32. p. 78.
शास्त्राण्याकलितानि नित्यविधयः सर्वेऽपि संभाविताः
दिल्लीवल्लभपाणिपल्लवतले नीतं नवीनं वयः ।

alone would be able to fulfil his wishes, or fulfil his needs. Wealth given by others would be so small in quantity that it may suffice just to purchase vegetables or only salt.[37]

The royal recognition brought wealth and fame to the poets. It also brought some leisure and comfort for serious composition. The Sanskrit poetry appears to be aristocratic. It was encouraged under the patronage of the wealthy or in the Court of the Princes. To appreciate Sanskrit *kāvya* literature it is necessary to realise the condition in which it was produced and environment in which it flourished.

The tradition of the royal patronage that existed in ancient India in the times of Aśvaghoṣa, Kālidāsa and Bāṇa seems to have continued right upto the time of Jagannātha and thereafter. Jagannātha composed his *Jagadābharaṇa* in praise of the King Jagatsiṁha of Udaipur (who reigned between 1628 and 1659 A.D.), and *Prāṇābharaṇa* in praise of the King Prāṇanārāyaṇa of Kāmarūpa (Assam, 1633-1666).[37-a] He refers to his Mughal patrons who ruled Delhi (Jahangir 1605-1627 A.D. and Shahjahan 1628-1658) with such epithets as Dillīśvara, Dillīvallabha or Dillīdharāvallabha, in his works. He prefers to stay in the prosperous Mughal empire in which rich reward is easily obtained.[37-b] He speaks of his originality with great pride and employs the analogy of Śiva followed by his attendants in dance and that other poets depend upon

---

37. *Ibid.*, Verse 579, p. 190.
दिल्लीश्वरो वा जगदीश्वरो वा मनोरथान्पूरयितुं समर्थः ।
अन्यैर्नृपालैः परिदीयमानं शाकाय वा स्याल्लवणाय वा स्यात् ।।

37-a. *Ibid.*, Verse 5, p. 112.
माहात्म्यस्य परोऽवधिर्निजगृहं गम्भीरतायाः पिता रत्नानामहमेक एव भुवने को वा परो मादृशः ।
इत्येवं परिचिन्त्य मा स्म सहसा गर्वान्धकारं गमो दुग्धाब्धे भवता समो विजयते श्रीप्राणनारायणः ।।

37-b. *Ibid.*, Verse 576, p. 190.
न याचे हिन्दुकं पर्वणि दत्तैकताम्रडब्बूकम् ।
याचे मुगल्मुलुकं तृणीकृतस्वर्णचन्दूकम् ।।

external sources for composition of their poetry.[37-c]

5. *The Assembly of the Learned men : Vidvat-pariṣat*

It appears from the references made by the various writers, that there must have been an assembly of the learned men (called *Vidvat-Pariṣat*) at the royal court, which was entrusted with the work of assessing the cultural advancement in the kingdom. It was a body which assessed the merits of poets and accorded recognition. The members of this august body also directed the dramatic persone regarding the choice of the dramatic composition to be staged. They probably, also looked into affairs concerning performing artists. Poetry was recited before them. Plays were presented. Their opinion was honoured even by the King in according recognition as court-poets, or according merits of a dramatic performance with accompanying music and dance.

No less a dramatist like Kālidāsa refers to this assembly of the learned men in all his three plays. In the *Mālavikāgnimitra* the stage manager tells his assistant that he has been instructed by the *Vidvatpariṣat* that a play entitled *Mālavikāgnimitra* should be staged at the Spring festival.[38]

The assistant asks the stage-manager why the assembly of the learned men showed great regard for a dramatic composition by a comparatively new poet Kālidāsa, when there were compositions by the poets of established fame, like Bhāsa, Kaviputra, Somilla etc. which were set aside by them. The stage-manager replies that poetry need not be regarded as good simply because it is written by the old poets. At the same time no poetry needs to be condemned simply because it is

37-c. *Ibid.*, Verse 575, p. 190.
कवयति पण्तिराजे कवयन्त्यन्येऽपि विद्वांसः ।
नृत्यति पिनाकपाणौ नृत्यन्त्यन्येऽपि भूतवेतालाः ॥
अनाराध्य कालीमनास्वाद्य गौडीं विना मन्त्रतन्त्रं विना शब्दचौर्यम् ।
प्रबन्धं प्रवक्तुं प्रयोक्तुं प्रशस्तं विरञ्चिप्रपञ्चे मदन्यः कविः कः ॥

38. *Mālavikāgnimitra* I, ed. by Sane P.S., Upadhyay, S.A. and others. Bombay, 1950, p. 4.
अभिहितोऽस्मि विद्वत्परिषदा कालिदासग्रथितवस्तु मालविकाग्निमित्रं नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यमिति ।

written by new poet. The learned men decide the merits and give their opinion whether it is good or bad. It is only the foolish who lack in discriminative power and are guided by others' opinion. The learned are not led by others' opinion. The stage manager thereby implicitly glorifies the discreetness and the ability to judge independently the merits and demerits of poetic or dramatic compositions.[39]

In the *Vikramorvaśiya* also the stage-manager refers to the term *pariṣat*, which has witnessed the plays of old dramatic writers. He therefore desires to stage unrepresented drama named *Vikramorvaśiya*.[40] Commenting on the term *pariṣat* the commentator Kāṭayavema simply gives *sabhā* as its synonym. The term *pariṣat* is translated as the audience, which does not convey the sense adequately. *Amarakośa* puts together the terms *samajyā*, *pariṣat*, *goṣṭhi*, *sabhā*, *samiti* and *saṁsad* as synonyms.[41] Harṣa in all the prologues of all his three plays introduces a verse in which he observes that Harsa himself is an expert poet and the assembly of the learned men is appreciative of merits.[42] In his *Abhijñānaśākuntala* Kālidāsa expresses his view that he would not consider his knowledge of dramatic art and its performance upto the mark till the learned

---

39. *Ibid.*, p. 4.
प्रथितयशसां भासकविपुत्र सौमिल्लादीनां प्रबन्धाननिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः ।
सूत्रधार :—अयि विवेकविश्रान्तमभिहितम् । पश्य । पुराणमित्येव न
साधु सर्वं न चापिकाव्यं नवमित्यवद्यम् ।
सन्त परीक्ष्यान्यतरद् भजन्ते मूढः परप्रत्ययनेयबुद्धिः ।।

40. *Vikramorvaśiya* I, ed. by Kale M.R. Delhi, 1967, p. 52.
बहुशस्तु परिषदा पूर्वेषां कवीनां दृष्टाः प्रयोगबन्धाः ।
सोऽहमद्य विक्रमोर्वशीयं नाम नाटकमपूर्वं प्रयोक्ष्ये ।

41. *AK* II. 7.15 ed. by Sastri H.G. Varanasi, 1968, p. 244.
समज्या परिषद् गोष्ठी सभासमितिसंसदः ।

42. *Ratnāvali* I ed. by Kale M.R. Third Edition, Bombay, p. 6.
श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च वत्सराजचरितं नाटये च दक्षा वयम् ।

men are satisfied.[43] Even those well trained do not have enough confidence in themselves.

From all these references it follows that the term *pariṣat* does not simply mean audience. It must have been a sort of committee with royal support. It must be consisting of men with discerning intellect and wide knowledge, whose verdict must have been considered as the last word. The greatest among the poets, like Kālidāsa also wished to update his knowledge of the art and the craft in order to please these men of letters. Harṣa observes that they were appreciative of merits. Kālidāsa observes that they possessed the discerning ability and discretion to sort out good from the bad and were equipped enough to evaluate the works of poetic or dramatic art. This assembly of the learned men must have enjoyed favour and authority bestowed upon them by the royal patron, who must have consulted them in matters pertaining to the appointment of court-poet or in presenting awards to performing artists. It must have been some kind of an advisory body (like Sahitya Academy in our times). It must have thus contributed to the advancement in cultural life through royal favour and the proficiency of its members.

Rājaśekhara in his *Kāvyamimāṁsā* speaks of literary assemblies. *Bhojaprabandha* describes poetical contests. Maṅkha in his *Śrikaṇṭhacarita* (canto XV) gives an account of one such assembly held by a minister of Jayasiṁha of Kashmir (towards the middle of the 12th Century).

6. *The man about town* : *Nāgaraka* :

The dominant love-motif of Sanskrit poetry can be explained by the social environment from which it grows and obtains recognition. In addition to the court life, which inspires Sanskrit literature, there is Nāgaraka, the polished man about town, whose culture, tastes and habits largely mould Sanskrit poetry. We have a sketch of the Nāgaraka in the *Kāmasūtra*

---

43. *Abhijñānaśākuntala* I. 2 ed. by Vyas, B.V., Bombay, 1962.
आ परितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥

attributed to Vātsyāyana, which exercised profound influence on the theory and practice of Sanskrit poetry, especially, Sanskrit love poetry. At the centre of it stands Nāgaraka. His culture and tastes reflect in his life style and habitual past times.

His house is situated near a river or a lake. It is surrounded by a lovely garden. There is a bower of creepers, a shady spot and a swing. His living room balmy with perfume contains a bed, soft, white, fragrant and well furnished with cushions. Perfumes, garlands, bark of citron, canvas and a box of paint are also placed therein. A lute hanging on an ivory peg and a few books are also not forgotten.[44] The Nāgaraka has certain habitual pleasures. He spends his morning in taking bath and elaborate toilet. He applies ointments and perfumes to his body, collyrium to his eyes and red paint to his lips, chews betel leaves and citron bark which add fragrance to the mouth. He looks himself in the mirror. After taking a breakfast he listens to his parrots, witnesses ram and cock-fights and takes other diversions. He takes a little nap and dresses up to meet his friends. In the evening there is music. Joys of love follow.[45]

---

44. *Kāmasūtra* I. 4. 4, 5, 8, 10, 12, 15 ed. by Sastri G.D., Benaras, 1929, pp. 39-41.
तत्र भवनमासन्नोदकं वृक्षवाटिकावद् विभक्तकर्मकक्षं द्विवासगृहं कारयेत् ॥ बाह्ये च वासगृहे सुश्लक्ष्णमुपधानं मध्ये विनतं शुक्लोत्तरच्छदं शयनीयं स्यात् प्रति शय्यिका च ॥ तत्र रात्रिशेषमनुलेपनं माल्यं सिक्थकरण्डकं सौगन्धिपुटिका मातुलुङ्गत्वचस्ताम्बूलानि च स्युः ॥ नागदन्तावसक्ता वीणा, चित्रफलकं, वर्तिकासमुद्गको यः कश्चित्पुस्तकः, कुरण्टमालाश्च ॥ आकर्षफलकं, द्यूतफलकं च ॥ स्वास्तीर्णा पेङ्खादोला वृक्षवाटिकायां सप्रच्छाया स्थण्डिलपीठिका च सुकुसुमेति भवनविन्यासः ।

45. *Ibid.*, I. 4. 16.
स प्रातरुत्थाय कृतनियतकृत्यः, गृहीतदन्तधावनः मात्रयाऽनुलेपनं धूपं स्रजमिति गृहीत्वा दत्वा सिक्थकमलक्तञ्च दृष्ट्वाऽऽदर्शे मुखं गृहीतमुखवासताम्बूलः कार्याण्यनुतिष्ठेत् ॥ नित्यं स्नानं द्वितीयकमुत्सादनं तृतीयकः फेनकः चतुर्थकमायुष्यं पञ्चमं दशकं वा प्रत्यायुष्यमित्यहीनम् ॥

The Nāgaraka has certain occasional rounds of pleasure which consist of celebrations of festivals, drinking bouts, enacting of drama, picnics in groves, excursions to parks or sports in lakes and rivers. There are social gatherings held at the house of his lady friend. At such gatherings, men of wit and talent meet and discuss artistic and poetic topics.[46]

7. *His Lady Friend* : *Gaṇikā* :

The Nāgaraka's lady friend (Gaṇikā) is an accomplished lady and plays a remarkable role in the polished society of the time, in ancient India. It must be said that her wealth, beauty, power and literary and artistic tastes assured her an important social status in the society as we can see from the position Vasantasenā enjoyed. It is not surprising that śūdraka should think of taking her as heroine of his drama. The presence of the accomplished courtesan in the contemporary society, must have inspired him to depict romantic love between persons who are free and independent. The character of Cārudatta appears to have been drawn from the typical Nāgaraka, existing in the society of his time.

We also get a picture of a typical courtesan in Kāmamañjarī, in *Daśakumāracarita* of Daṇḍin (*Ucchvāsa* II). She too, like Vasantasenā, is highly educated and cultured lady.

भोजनानन्तरं शुकसारिकाप्रलापनप्रकाशः लावककुक्कुटमेषयुद्धानि ताश्च-ताश्च कालक्रीडाः पीठमर्दविटविदूषकायत्ता व्यापाराः दिवा शय्या च ।। प्रदोषे संगीतकानि ।। तदन्ते च प्रसाधिते वासगृहे संचारितसुरभिधूपे ससहायस्य शय्यायामभिसारिकाणां प्रतीक्षणं दूतीनां प्रेषणं स्वयं च गमनम् ।

46. *Ibid.*, I. 4. 26, 27.
नैमित्तिकमाह—घटानिबन्धनं गोष्ठीसमवायः समापानकम्, उद्यानगमनं, समस्याः क्रीडाश्च प्रवर्तयेत् ।। (···गोष्ठयां नागरकाणां काव्यकलाविषयं समवायनं संप्रधारणं प्रज्ञाविवृद्धये—Jayamaṅgatā of Yaśodhara on it) पक्षस्य मासस्य वा प्रज्ञातेऽहनि सरस्वत्या भवने नियुक्तानां नित्यं समाजः ।।

The courtesans of ancient India were expected to learn sixty-four arts.[47] The maidens also were expected to learn these arts in secret.[48] In the list occur such arts that are connected with the skill in communication and literary pursuit, or expression through medium other than spoken word or conventional media. They are *saṁpāthya, mānasī, kāvyakriyā, chalita* etc. the unmarried girls and courtesans were to learn along with vocal (*gīta*) and instrumental (*vādya*), music, dance (*nṛtya*), painting (*ālekhya*) the other arts which would be enough for their own education and would suffice to attract worthy husbands or lovers. These included art of composing verses which belonged to the genre of poetry called *prahelikā* and *Samasyāpūraṇa*[49].

At the house of the courtesans were held the social gatherings in which discussion on the art and practice of composing poetry was held.[50] The objective of such gatherings was to promote understanding the psychology of love and sharpen the intellect.

The Sanskrit poet had exacting audience in his elegant royal patron, the cultivated Nāgaraka and the *sahṛdaya* or the *rasika*, the man of taste, the connoisseur whose literary judgement was the final test of the poet's work. He had knowledge of requirement of poetry and fine capacity of aesthetic enjoyment. He had wide culture and he could identify himself with the feelings and ideas of the poet. As a result, the Sanskrit poetry came to be associated with a peculiar condition of

---

47. *Ibid.*, I. 3. 20.
   आभिः अभ्युच्छ्रिता वेश्या शीलरूपगुणान्विता ।
   लभते गणिकाशब्दं स्थानं च जनसंसदि ॥
48. *Ibid.*, I. 3. 14.
   अभ्यासप्रयोज्यांश्च चातुः षष्टिकान्योगान्कन्या रहस्येकाकिन्यभ्यसेत् ।
49. *Ibid.*, I. 3. 16.
50. *Ibid.*, I. 4.34 & 35.
   वेश्याभवने सभायामन्यतमस्योदवसिते वा समानविद्या बुद्धिशीलवित्तवयसां सह वेश्याभिरनुरूपैरालापैरासनबन्धो गोष्ठी ॥ तत्र चैषां काव्यसमस्या कलासमस्या च ।

artistic enjoyment, known as Rasa. The suggestion of Rasa led to the aesthetic experience of the appreciator who is called Rasika. The appreciator enjoyed the relishable condition of impersonal enjoyment, that resulted from idealised creation of poetry. Thus, the vital function of Sanskrit poetry is to evoke sentiment. The sentimental composition came to be preferred to the descriptive or ornamental poetry. The aesthetic pleasure resulting from the poetry is regarded as excellence of poetry by theorists. The poet's imagination is the source of poetic charms.

At the same time the Sanskrit poetry has to conform to the learned and scholastic atmosphere in which it flourishes. It should bring knowledge and impart advice. Thus poetic expression has to conform to norms. As a result, later-day Sanskrit poetry gained niceties of expression but lost freshness and spontaneity, as seen in laboured long poems like *Naiṣadhīyacarita*.

The Sanskrit poet grapples with 'the problem of poetic expression' and the connoisseur (*sahṛdaya*) with 'the problem of aesthetic experience'. The two, thus, form the twin aspect of the art and practice of Sanskrit poetry in the opinion of the theorists. Abhinavagupta, in particular, pays a glorious tribute to these two, in the benedictory verse of his Locana, by describing them as the true essence of the goddess of learning (*Sarasvatyāstattvaṁ kavisahṛdayākhyaṁ vijayate*).

CHAPTER IV

SUBJECT MATTER : (VIṢAYA) : POETIC COMPOSITION

1. *The Problem of Poetic Expression and Aesthetic Experience* :

Sanskrit poeticians and literary critics have set a tradition of defining their subject matter at the outset, soon after stating the purpose and cause of poetry. What is *kāvya* and why do we like it, are the two questions generally raised. In their attempts to find answers to these questions, we find the roots of all enquiry relating to different aspects of poetry, whether they are extraneous factors like embellishments or concern fixing up the inner core like poetic configuration or symbolism based on suggestiveness. The principles of literary criticism in Sanskrit have unfolded themselves through these attempts to provide satisfactory answers to these basic questions which form the very basis of our enquiry into the nature and scope of Sanskrit poetry and aesthetic experience, arising out of it and the way poetic composition appeals to arouse reader's interest. Generally, we come across two ways in which the problem of poetic expression and aesthetic experience is looked at : (i) The subjective point of view takes into account reader's interest. The reader asks, 'what do I understand by the term poetry and why do I like it ?' (ii) In the objective point of view, an attempt is made to find what positive elements present in poetry lend poetic beauty to the composition. In the first way of looking at poetry, a degree of culture is expected from a reader. In the second, an understanding of niceties of poetic composition and insight into it are expected.

If these points are considered, it becomes quite clear why Sanskrit poeticians and literary critics take great pains to define poetry. The problem of defining poetry is comparable to the problem of defining the indefinable Brahman in the Advaitavedānta philosophy. There is an inherent difficulty in the problem itself. Though many like poetry, a few would care

to understand complexity involved in it. Poetry has had an attractive charm and grip over human mind. A cultured mind like that of Bhartṛhari, would regard the glory of even Kingship too small before the joys of poetry. In these attempts to find a satisfactory definition of poetry, we find the evolution of the concept of poetry taking place over centuries. Various points of view emerged, one leading to the other. The whole edifice of Sanskrit literary criticism rests on these attempts to find the differentia (*asādhāranadharma*) on the part of the poeticians and the critics.

The logicians, however expect that a faultless definition should be free from three faults viz. too wide a concept, too narrow a concept and inapplicable concept.

In keeping with the convention of defining the subject matter before its scientific analysis commences, most Sanskrit poeticians and literary critics have made attempts to define poetry. Poetry however appears to defy definition and their attempts fail to give us any strictly logical definition. What we have is either a working definition which serves some practical purpose or mere description, which either drops the essentials of poetry or incorporates non-essential aspects into it. Thus Mammaṭa's definition is severely criticised by Visvanātha and Jagannātha for omission of Rasa the very life-breath of poetry and for incorporating the non-essential aspects like embellishments and flaws into it, (absence of flaw being a negative characteristic).

A good definition ought to include the essential qualities of the object being defined often referred to as differentia (or *asādhāraṇadharma*) which serve to distinguish that object from all other non-objects. Vātsyāyana rightly points out, that a definition (*lakṣaṇa*) should include a property that serves to distinguish the object being defined from all the non-objects.[1] According to the *Tarkadipikā* a strictly logical definition must be free from three flaws viz. :

1. *Nyāyakośa*, ed. by Abhyankar Vasudev Shastri, Poona, 1928, p. 695.
अतत्त्वव्यवच्छेदको धर्मः ।

(i) too wide a concept (*ativyāpti*)
(ii) too narrow a concept (*avyāpti*) and
(iii) non-applicability (*asaṁbhava*),

as for instance, dewlap serves as differentiating mark of the cow which differentiates it from all other animals that are not cow.[2]

2. *Three Groups of Sanskrit Poeticians and Literary Critics* :

Following the tradition of defining their subject matter before scientifically analysing it, the writers on Sanskrit Poetics and literary criticism attempt to define poetic composition in specific terms. On the basis of the factors stressed in defining poetry, Sanskrit poeticians and literary critics can be classified into three groups, viz. :

(i) The early writers like Bhāmaha, Rudraṭa, Udbhaṭa and others attach great importance to both the word and sense. They think that the word and the sense are complementary to each other and they should be regarded as having equal importance.

(ii) The second group comprises of those writers who attach greater importance to the word element in poetry. Daṇḍin and Jagannātha think that the word element is more important than sense element in poetry.

(iii) The third group comprises of those writers who attach great importance to altogether a third factor in poetry. Vāmana thinks that the arrangement of words or the mode of expression constitutes the soul of poetry. Kuntaka thinks that the strikingness in expression forms the life-breath of poetry. Ānandavardhana thinks, it is suggestion that is life giving element.

Abhinavagupta regards poetic configuration as life-breath when suggested in poetry. Propriety according to Kṣemendra,

---

2. Tarkdīpikā on *Tarkasaṅgraha*, ed. by Bodas, M.R. Revised 2nd edition, Bombay, 1918, p. 4.
दूषणत्रयरहितो धर्मः लक्षणम् । यथा गोः सास्नादिमत्त्वम् ।
स एवासाधारण धर्म इत्युच्यते ।

charmingness in expression according to Viśveśvara and aesthetic beauty according to Jagannātha are the life giving forces in poetry.

3. *Three View-points : Three Aspects*

It is obvious that poetic composition has three aspects. Poetry is composed by the poet. Therefore, it has its own existence. It is an entity by itself. It is appreciated by the refined readers. These three aspects thus are : (i) The poet, (ii) Poetic composition, and (iii) the refined reader. Therefore attempts made by critics to evaluate poetry also proceed from three different view-points. Some critics evaluate poetry in an objective way. They try to understand poetry by analysing its words, sense, arrangement of words, excellences, figures of speech etc. Vāmana's approach is thus an objective approach. Some other critics set up norms to evaluate poetry from the point of view of a poet who actually composes poetry. He picks up words or material from our world and day to day life, and still as a result of poet's culture, some kind of aesthetic beauty is lent to it. Kuntaka's theory of Vakrokti centres round poet's point of view. The third group of critics tries to explain the poetic phenomenon from the point of view of an appreciative reader. A poet writes a poetic composition. Whether it contains true poetic elements or not is decided when the refined readers or Connoisseurs of poetic art can appreciate it. These critics look at poetry from the point of view of an appreciative reader. Bhaṭṭa Nāyaka who propounds theory of Bhukti, Ānandavardhana who propounds the theory of suggestion, Abhinavagupta who propounds the theory of poetic configuration, Mammaṭa, Viśvanātha and others belong to this group of critics.

4. *Samudrabandha's Classification*

The search for the ultimate principle in the field of literary criticism commenced since the time when Bharata composed his *Nāṭyaśāstra* and continued till Jagannātha wrote his *Rasagaṅgādhara*, for nearly one and half millennium. As a result of this long tradition, various theories of poetry trying to arrive at the ultimate principle by stressing one or the other

aspect of poetry, pointing to distinguishing characteristics as life breath, gradually emerged. Thus we have speculations of critics regarding the nature and scope of Sanskrit poetry that are based on the following theories in chronological order viz.

(i) poetic configuration (Rasa),
(ii) embellishment (Alaṅkāra),
(iii) arrangement of words (Rīti) or mode of expression (Vṛtti),
(iv) Suggestion (Dhvani),
(v) Strikingness of expression (Vakrokti)
(vi) Propriety (Aucitya)
(vii) Charmingness in expression (Camatkāra) and
(viii) aesthetic beauty (Ramaṇīyatā).

Samudrabandha, the commentator of Ruyyaka's *Alaṅkāra sarvasva* makes an attempt to classify various theories which are described as schools by some modern researchers.[3]

According to Samudrabandha, the world and sense endowed with speciality, or aesthetic beauty, different from those used in day-to-day life, constitute poetry. There are five view-points regarding this special attractiveness lent to words and sense.

(i) This speciality is characteristic of word and sense employed in poetic composition. It is inherent or objective, residing in the object itself according to some critics. Bhāmaha, Daṇḍin, Udbhaṭa etc. regard any constituent, like figure of speech, excellence, poetic configuration, that lends poetic beauty as special characteristics of poetry.
(ii) Vāmana, on the other hand, regards excellences as distinguishing features of poetie composition as these

3. Samudrabandha's Commentary on *ALS*. ed. by T. Ganapati Sastri, Trivandrum, 1915, p. 4.
इह विशिष्टौ शब्दार्थौ काव्यम् । तयोश्च वैशिष्टयं धर्ममुखेन व्यापारमुखेन व्यङ्ग्यमुखेन वेति त्रयः पक्षाः । आद्येऽलङ्कारतो गुणतो वेति द्वैविध्यम् । द्वितीयेऽपि भणिति—वैचित्र्येण भोगकृत्वेन वेति द्वैविध्यम् । इति पञ्चसु पक्षेषु आद्य उद्भटादिभिरङ्गीकृतः । द्वितीयो वामनेन । तृतीयो वक्रोक्तिकारेण चतुर्थो भट्टनायकेन । पञ्चम आनन्दवर्धनेन ।

excellences constitute the special arrangement of words called Rīti.

(iii) Other critics believe that poetic beauty arises out of the process of creativity. Word and sense attain poetic beauty when they emerge out of creative process. Kuntaka believes that poet's creative talent acts on words and sense to lend them poetic beauty. The language of the worldly nature and the material picked up from day-to-day affairs attain poetic beauty when the poet's creative talent interacts with them.

(iv) Bhaṭṭa Nāyaka represents the point of view of an appreciative reader when he expounds the theory of Bhukti. The poetic speciality of words and sense is realised when the refined reader appreciates the poetic composition. The poetic beauty is enjoyed when the refined reader appreciates it, (when *carvaṇā* takes place).

(v) According to others speciality of word and sense manifests itself when the sense is suggested. The subtle aspect in the form of emotion or poetic configuration is suggested through words and sense, suggestion forms the soul of poetry according to Ānandavardhana.

The problem as to what constitutes poetry has engaged the minds of poeticians and critics right from the beginning of regular study of literary criticism. The term kāvya that signifies the whole range of literature and includes all genres in its scope, is derived from the root *Kav*—to describe.[4] Whitney takes the word *Kavi* from the root Kū.[4A] Hemacandra describes poetry as an extraordinary work of the poet. He quotes Bhaṭṭa Tauta in support of his observation that poet is expert in expression due to his poetic talent in which new visions appear.

4. *Kāvyānuśāsana* ed. by Sharma Shivadatta, 2nd edition, Bombay, 1934, p. 379.
'कवृ वर्णे' इति च दर्शनाद्वर्णनाच्च कविस्तस्य कर्म काव्यम् ।

4A. Kū—to design.
Whitney, W.D. : *The roots, verb forms and primary derivatives of Sanskrit language*, Leipzig, 1945 (1885).

Poetry is the work of such a poet.[5] Vidyādhara too observes that the poet is one who expresses and poetry is the result of his effort.[6]

(5) SPECULATIONS ON DEFINITION

1. *Bharata's idea of poetry*

Bharata is believed to be the earliest formulator of the principles of literary criticism, particularly with reference to dramatic art. A dramatic performance should evoke Rasa in the mind of the spectator. He primarily deals with principles of dramatic representation. He refers to the requisites of good poetry from the point of view of a spectator of visual representation. His definition of good poetry is from the point of view of spectators engrossed in seeing the visual presentation. According to Bharata, "A good poetry is composed of delicate and sweet words, free from difficult expression and meaning. It should be easy to understand for the people. It should be logical, fit to be combined with dances. It should depict various emotional moods, and it should observe dramatic unities."[7]

Bharata makes important contribution to the field of literary criticism. His unique contribution is his treatment of Rasa. He gives an elevated position to Rasa in artistic creation. According to him, an artistic production signifies nothing

---

5. *Ibid.*, p. 3.
   लोकोत्तरं कविकर्म काव्यम् । यदाह—
   प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता ।
   तदनुप्राणना-जीवद्वर्णनानिपुणः कविः ।
   तस्य कर्म स्मृतं काव्यम् ।
6. *Ekāvali*, ed. by P. Sriramachandrudu, Hyderabad, 1981, p. 17.
   कवयति इति कविः तस्य कर्म स्मृतं काव्यम् ।
7. *Nāṭyaśāstra* XVI. 128. ed. by Kavi M.R. Vol. II, Baroda, 1934, p. 347.
   मृदुललितपदाढयं गूढशब्दार्थहीनं जनपदसुखबोध्यं युक्तिमन्नृत्ययोग्यम् ।
   बहुकृतरसमार्गं सन्धिसन्धानयुक्तं भवति जगति योग्यं नाटकं प्रेक्षकाणाम् ॥

without Rasa.[8] He explained how the extraordinary aesthetic experience of Rasa takes place in his famous Rasasūtra.

'Vibhāvā-nubhāva-vyabhicāri-saṁyogādrasa-niṣpattiḥ'

In this way, he sets the trend, and the concept of Rasa has been variously discussed by the subsequent critics. The Dhvanivādins recognised Rasa as the ultimate aesthetic principle that covered the entire range of literary creation and formed the *Sumum-bonum* of the poetic composition, in all its aspects. Bharata displays his awareness of the existence of Guṇa and Alaṅkāra in Chapter XVII of the *Nāṭyaśāstra*. He also discusses characteristic signs—Lakṣaṇa and defects—Doṣa. In his opinion dramatic presentation is expected to produce experience of Rasa and hence elements of Guṇa and Alaṅkāra have been assigned a sub-servient place in his scheme. They should be judged according to the role they play in producing the dramatic effect. The diction of the dramatic poetry should be pleasing and it should be capable of producing aesthetic mood.[9]

2. *Bhāmaha's view*

As the systematic evaluation of poetic art began, the attention of the early writers was drawn towards the external aspects of poetic composition. The word and sense which are the most obvious aspects occupied the mind of Bhāmaha who said: "The word and the sense taken together constitute poetry."[10] According to him, figures of speech formed essential aspect of poetry, as they lent extraordinary beauty to the poetic expression. He said: "A lady's face though beautiful does not

8. *Ibid.*, p. 274.
न हि रसादृते कश्चिदर्थः प्रवर्तते ।
9. *NŚ* XXI. 127, ed. by Ghosh M.M., Calcutta, 1967, p. 138.
मृदुशब्दं सुखार्थं च कविः कुर्यात्तु नाटकम् ।
10. *KL* I. 16, ed. by Sastry Naganatha, 2nd edition, Delhi, 1970.
शब्दार्थौ सहितौ काव्यम् ।

shine if it is devoid of ornaments."[11] Thus he gave equal importance to both the word and the sense. He accepted figurative expression as an important aspect of poetry. He gave equal prominence to both the word and its meaning. The sound and sense together produce charm. To him poetry is not merely fact or feeling but also a beautiful form. This beauty is introduced by a certain mode of expression which is called Alaṅkara.

3. *Udbhaṭa*

Udbhaṭa is an ardent follower of Bhāmaha. He wrote a commentary called *Bhāmahavivaraṇa* or *Kāvyālaṅkāravṛtti* on Bhāmaha's work *Kāvyālaṅkāra*. The work is not available and hence much of his theory of poetry is also lost to us. He also wrote another work called *Alaṅkārasaṅgraha*, which discusses forty-one poetic figures. He classifies figures of speech like Atiśayokti, Anuprāsa, Upamā, Śleṣa etc. and gives new interpretations of figures like Nidarśanā and Prativastūpamā in a manner that is different from his contemporaries. The text on poetic figures does not contain his general discussion on the theory of poetry, which probably was contained in the lost work. Since he follows Bhāmaha in other respects, we could deduce that he gave equal importance to both the sound and sense in poetry and that combination of the two elements constituted poetry according to Udbhaṭa. In Udbhaṭa's work we find some new interpretations of the old poetic figures accepted by his predecessor Bhāmaha. He sets a new trend of classifying and interpreting poetic figures in a manner different from his contemporaries or even his predecessors.

4. *Rudraṭa*

Rudraṭa too like Bhāmaha, attaches equal importance to the word and the sense in poetry. He devotes as many as ten chapters of his work *Kāvyālaṅkāra* to the treatment of poetic figures. Regarding his concept of poetry, it can be said that

---

11. *Ibid.*, I. 13.
न कान्तमपि निर्भूषं विभाति वनिताननम् ।

like his predecessor Bhāmaha, he holds the view that "the combination of sound and sense constitutes poetry."[12]

He accepts four types of diction (Vṛtti) namely, (i) Pāñcālī (ii) Lāṭīyā (iii) Gauḍīyā and (iv) Vaidarbhī. He does not seem to have been influenced by Rīti school, as he does not attach much importance to diction or excellence in his theory of poetry. According to Rudraṭa, Pāñcālī is characterised by short compounds, Lāṭīyā by middling ones and Gauḍīyā by long compounds : whereas Vaidarbhī is free from compounds altogether.[13] He believes that compound is the only distinguishing factor in poetic diction. He declares : "*samāsavatī vṛttiḥ*". He attaches importance to the external beauty of poetic expression and states that only such words should be selected as would enhance beauty of poetic creation.[14]

5. *Daṇḍin and Jagannātha*

The second group of writers on Sanskrit poetics attaches greater importance to word element in poetic creation. The most prominent among those who attach greater importance to the word are Daṇḍin and Jagannātha.

Daṇḍin who follows Bhāmaha chronologically discusses the constituents of poetry in his *Kāvyādarśa*. He pointedly uses the term *kāvyaśarīra*. In his opinion, "the words characterised by an agreeable sense constitute the framework of poetry."[15] Daṇḍin gives prominence to diction. According to him, mode of expression plays a very dominant role in poetic composition.

---

12. *KLR* II.1 ed. by Pt. Durgaprasada, Bombay, 1928.
ननु शब्दार्थौ काव्यम् ।
13. *Ibid.*, II.4-6.
पाञ्चाली लाटीया गौडी चेति नामतोऽभिहिताः ।
लघुमध्यायतविरचनसमास भेदादिमास्तत्र ।
वृत्तेरसमासाया वैदर्भी रीतिरेकैव ॥
14. *Ibid.*, II.8-9.
रचयेत् तमेव शब्दं रचनायाः यः करोति चाटुत्वम् ।
15. *KD* I. 10, ed. by Misra, R.C. Varanasi, 1958.
शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ।

He describes it as 'ways of speech.' (*girāṁ mārgāḥ*) He like Bhāmaha, considers embellished words and sense as essential constituents of poetry. To him, Alaṅkāra is that property which beautifies poetry.[16] He discusses two modes of expression Vaidarbha and Gauḍa, and maintains that the two modes depend upon excellences—Guṇas which form their essence. Ten Guṇas form life-breath of Vaidarbha mārga. Gauḍa mārga that has its reverse does not find favour from him. Daṇḍin speaks of the body of poetry. Natural extension of the analogy is to find the soul of poetry.

6. *Jagannātha* :

To Paṇḍitarāja Jagannātha, the word element is more important in poetry than sense element. He deals with the problem of poetic expression with his critical acumen and great erudition. He defines poetry as : "a word, that is to say linguistic expression which conveys a charming idea."[17] The charming idea creates extraordinary delight in the mind of refined reader, but the medium of expression of that idea still remains to be the word element. A delightful idea could be conveyed through other media as well, gestures for instance, can communicate joyous feeling but it cannot be regarded as poetry. Extraordinary delight may be caused by watching nature's beauty in a waterfall or sun-rise and sun-set, or even smiling face of a child ; and yet they can not be regarded as poetry. They all lack linguistic expression. This is the reason why word is of great importance in poetry in the opinion of Jagannātha.

The Third Factor

The critics who attach importance neither to sound nor to the sense, but regard altogether a third element as very significant in poetry, form the third group. Following principles dominate their theory of poetry, viz.

---

16. *Ibid.*, II.1.
काव्यशोभाकरान्धर्मानलङ्कारान्प्रचक्षते ।

17. *RG* I ed. by Tripathi, B.P. Vol. I, Varanasi, 1977, p. 8.
रमणीयार्थप्रतिपादकः शब्दः काव्यम् ।

(i) Poetic configuration (Rasa),
(ii) Embellishment (Alaṅkāra),
(iii) Arrangement of words (Rīti),
(iv) Suggestion (Dhvani),
(v) Strikingness of expression (Vakrokti),
(vi) Propriety (Aucitya),
(vii) Charmingness in expression (Camatkāra) and
(viii) Concept of aesthetic beauty (Ramaṇīyatā).

Literary critics and poeticians like vāmana, Ānandaverdhana, Abhinavagupta, Kuntaka, Kṣemendra, Mammaṭa, Viśvanātha, Viśveśvara and Jagannātha who search and investigate the ultimate principle in literary criticism, in elements other than sound and sense, form the third group. The opinion of these theorists appears that one should dive deep and not swim on the surface to find the ultimate principle which may form the very life-breath of Sanskrit poetry. Their attempts to arrive at the solution to the problem of poetic expresion and aesthetic experience have led to the formation of principles of literary criticism and theories of poetry which greatly contributed to the growth of the whole tradition in the field of literary criticism and evolution in the concept of Sanskrit poetry in the field of Sanskrit poetics.

7. *Vāmana* :

Vāmana is among the first critics who investigate into the inner aspect of poetry. He states that 'the arrangement of words forms the soul of poetry'. He explains the term arrangement of words (Rīti) as a particular arrangement of words. This particularity comes into poetry due to excellences. A certain definite combination of poetic excellences causes a particular mode of expression which is called Rīti. It is this poetic diction that really constitutes the essential aspect of poetry according to Vāmana.[18]

In addition to the two types of diction (viz. Vaidarbhī and Gauḍīyā) accepted by Bhāmaha and Daṇḍin, Vāmana recognises

---

18. *KLS* I.2.6-8 ed. by Acharya Narayanarama, 4th edition, Bombay 1953.
रीतिरात्मा काव्यस्य । विशिष्टा पदरचना रीतिः । विशेषो गुणात्मा ।

a third type called Pāñcālī. Their names indicate that they were regional modes of literary criticism. But their regional association seems to have been lost. Vāmana regards Vaidarbhī as the best type of diction, as it incorporates all the ten types of excellences. Force-fulness and polish (*ojas* and *kānti*) dominate in Gauḍīyā, while sweetness and softness (*mādhurya* and *saukumārya*) dominate in Pāñcālī. Vāmana advises the poets to practise the Vaidarbhī style of diction.

Vāmana gives well arranged scheme of poetry. In his opinion, 'poetry is combination of word and sense' only in a secondary sense. He explains this idea of poetry in the *vṛtti* on the first *sūtra*. He says, 'the word and sense embellished by figures of speech and excellences constitute poetry.'[19] He makes distinction between ordinary combination of word and sense and the poetic combination in which the word and sense are beautified. He does not regard Alaṅkāra as mere figure of speech. According to him Alañkāra must mean poetic beauty. This poetic beauty can be introduced with the help of excellences. Poetic figures enhance poetic beauty. He, thus, draws distinction between the excellences and the poetic figures. In his opinion excellences are essential to the poetic art, whereas the figures of speech form the non-essential aspect. Excellences reside in poetry with inseparable relation (*samavāya*), whereas the figures of speech reside in poetry with separable relation (*saṁyoga*). Excellences are qualities of essence, while embellishments are external elements, which enhance poetic beauty.[20]

---

19. *Ibid.*, I.1.1 Vṛtti.
भक्त्या तु शब्दार्थवचनोऽत्र गृह्यते । काव्यशब्दोऽयं गुणालङ्कारसंस्कृतयोः शब्दार्थयोर्वर्तते ।

20. *Ibid.*, I.1.2.
सौन्दर्यमलङ्कारः ।
and III.1. 1 and 2
काव्यशोभायाः कर्तारो धर्माः गुणाः ।
तदतिशयहेतवस्त्वलङ्काराः ।

8. *Ānandavardhana* :

According to Ānandavardhana 'suggestion is the soul of poetry', which has been laid down by the wise before.[21] In his *Dhvanyāloka* emphasis shifts from the extraneous elements of diction and the literary embellishment to the inner content represented by the symbol. He earns the credit of brilliant exposition of the theory of Dhvani. According to him, the poetry in which the word and sense subordinate themselves to 'the suggested sense' is called Dhvanikāvya by the critics. Thus, the poetry in which the word makes its primary sense subservient and manifests a 'suggested sense' is called Dhvanikāvya.[22]

Ānandavardhana and later, his commentator Abhinavagupta held the view that the suggestion manifested through (i) the idea (Vastudhvani) (ii) the embellishment (Alaṅkāradhvani) and (iii) poetic configuration (Rasadhvani). According to Abhinavagupta the last one is the soul of poetry. Ānandavardhana observes that grief of the poet Vālmīki transformed into poetry, when he saw the lamenting *krauñca* bird separated from the beloved spouse. Thus, in fact, Rasa is the soul of poetry.[23] In Ānandavardhana's scheme of poetry, the connoisseur of poetic art (*sahṛdaya*) plays a very significant role. In defining poetry he keeps in mind the aesthetic appeal that poetry can make to the connoisseur. He accepts that poetry is combination of word and sense which are complementary to each other. Although they may be picked from ordinary day to day language, they should be employed in poetry with such a skilful manner that they do not only lend poetic beauty but

---

21. *Dhv.* I.2.
काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वः ।
22. *Ibid.*, I.13.
यत्रार्थः शब्दो वा तमुपसर्जनीकृतस्वार्थौ ।
व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः ।
23. *Ibid.*, I.5.
काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा ।
क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥

also aesthetic appeal. The capacity to give aesthetic delight to the connoisseur is a distinguishing mark (*lakṣaṇa*) of poetic art. Thus he defines poetry as 'the combination of sound and sense that imparts aesthetic pleasure to the connoisseur of poetic art.'[24] Taking the hint from Ānandavardhana's speculation, later, Jagannātha gives similar definition when he states that poetry is a word that gives delightful sense. It is a logical extension of Ānandavardhana's idea of poetry.

9. *Abhinavagupta*

Abhinavagupta observes that poetry must communicate the experience of the poet in the form of emotive mood, to the mind of the connoisseur of poetic art. The suggestion of emotive mood builds a sort of bridge between the poet and the connoisseur. Although all the three types of suggestion viz. suggestion of the fact, the figure and the emotive mood are the soul of poetry, it is the emotive mood (Rasa) that excels. The suggestion of fact (Vastudhvani) and the suggestion of figure (Alaṅkāradhvani) are superior to the expressed sense. But the suggestion of emotive mood (Rasadhvani) surpasses them. He offers new solution to the problem of aesthetic experience of the connoisseur by explaining the process of suggestion (*vyaṅg-ya-artha* or *vyañjanā*).

Abhinavagupta's literary acumen gave wide reputation to the theory of suggestion as the most acceptable principle of literary criticism. Abhinavagupta declares in unequivocal terms what Ānandavardhana merely suggests, that there can be no poetry without Rasa ; and that it is the suggestion of poetic configuration (Rasadhvani) alone that forms the soul of poetry,[25] as the suggestion of the fact and the suggestion of imagination resolve into realisation of Rasa. The poetic figure

24. *Ibid.*, I. p. 7.
सहृदयहृदयाह्लादिशब्दार्थमयत्वमेव काव्यलक्षणम् ।

25. Locana, p. 27.
तेन रस एव वस्तुत आत्मा वस्त्वलङ्कारध्वनी तु सर्वथा रसं प्रति पर्यवस्येते इति वाच्यादुत्कृष्टौ तावित्यभिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तम् ।

is an ordinary instrument of decoration. A dead body although adorned by so many ornaments does not look good. This means that embellishment is not represented by body. It is represented by the soul. In poetry embellishment is represented not by expression but by emotive element constituting the soul.

10. *Kuntaka*

The principle of 'the strikingness in expression' (Vakrokti) attained an important position as all pervading poetic concept in Kuntaka's theory of poetry, which he expounded in his *Vakroktijīvita*. According to Kuntaka, Vakrokti is the very life of poetry. To him it is not a mere figure of speech of sound or sense as envisaged by his predecessors. Earlier poeticians have discussed numerous figures of speech, but none of them has as much striking beauty as Vakrokti has. Hence Kuntaka sees the necessity of discussing this concept of Vakrokti.

Kuntaka is greatly influenced by Bhāmaha, who in his *Kāvyālaṅkāra* recognised the importance of Vakrokti. He advised the poet to make an effort to introduce it into his composition, as it enhances the beauty of even figure of speech.[26] To Bhāmaha, Vakrokti is an underlying principle of all figures of speech.

Kuntaka's treatment of Vakrokti is very broad. His concept of Vakrokti includes other poetic concepts in its scope. According to Kuntaka, Vakrokti is the principle of poetic beauty underlying the poetic expression itself.[27]

Vakrokti decorates the expressed sense (*vācya*) and sound (*vācaka*) both and is inseparable from them. All the three, the

---

26. *KL* II. 85.
सैषा सर्वत्र वक्रोक्तिरनयाऽर्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना ।।

27. *VJ* I. 10. ed. by K. Krishnamoorthy, Dharwad, 1977.
उभावेतावलङ्कार्यौ तयोः पुनरलङ्कृतिः ।
वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते ।।

sense, the sound and the strikingness in expression (Vakrokti) together make poetic composition pleasant, which delights the connoisseur of poetic art.[28] Kuntaka defines poetry as "the combination of the beautiful and competent sound and sense with the strikingness in expression as its essential embellishment."[29] Kuntak lays down that there can be no beautiful poetry without striking figure of speech. Alaṅkāra is meant to enhance the beauty of Alañkārya. The embellishment must enhance the beauty of poetic composition. Kuntaka includes all the figures of speech (Alaṅkāra-s) in his idea of strikingness of the sentence (Vākyavakratā). Figures of speech depend upon the power of imagination of the poet.

In case of the Vedic texts the sound element is regarded as very important. In case of legendary (*Itihāsa*) and mythological or traditional (*Purāṇa*) texts the element of sense dominates. In case of poetry both sound and sense are equally important according to Bhāmaha. Kuntaka greatly improves upon Bhāmaha's theory of 'togetherness' of sound and sense. Kuntaka defines poetry as 'the word and sense in unison arranged in a combination shining with strikingness of expression effected by the peculiar skill of the poet, causing delight to the mind of the connoisseur of poetic art.' He further explains that harmonious blending of sound and sense constitutes poetry. The concept of togetherness is also modified by Kuntaka. According to Kuntaka 'the togetherness of sense and sound' is not enough to make poetry. He introduces the third element of 'harmony' between the expression and the expressed (the sound and sense). If a sublime thought is expressed in poor expression it is not attractive. In the same way if the poor thought is expressed through lofty language, it would be like a beautiful body without a soul, and ultimately becomes a dead expression. A sublime thought needs equally

28. *Ibid.*, I. 23.
वाच्यवाचकवक्रोक्तित्रितयातिशयोत्तरम् ।
तद्विदाह्लादकारित्वं किमाप्यामोदसुन्दरम् ।।

29. *Ibid.*, I. 7.
शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ।।

agreeable expression. Then alone the poetic composition can delight the connoisseur. His concept of togetherness (*śabdārtha-sāhitya*) is that the expression should be fused as it is neither less nor more delighting than the sense. This alliance between the word and sense should be endowed with the quality of strikingness called Vakratā, which expresses itself through excellence, mode of expression, figure of speech etc.[30] Kuntaka, in this connection, cites a verse in which the subject of description is the moon with its lustre fading away at the sunrise. But its similarity to the pale cheek of a love-smitten maiden gives the figure of speech Simile, a type of 'strikingness of sentence' (Vākya-vakratā) which enhances the beauty of the object of comparison.[31]

Alliteration (*varṇānuprāsa*) a figure of speech concerning word element (*śabdālaṅkāra*) is 'strikingness of letters' (Varṇa-vakratā) in Kuntaka's scheme. At the root of both these types of strikingness of the sentence and of the letters lie imagination of the poet and the poetic excellence called Lāvaṇya. These two combined with an elevated idea make a composition poetic. Imagination of the poet plays a pivotal role in Kuntaka's scheme of poetry. Kuntaka, in fact, is the lone critic in Sanskrit literary criticism who regards poetry as 'an expression of imagination.'

He explains the term composition (*bandha*) as 'a peculiar arrangement of sentences attempting to create poetry and nourishing the two excellences of the expression and the expressed, (viz. Saubhāgya and Lāvaṇya).[32] and [32 (a)]

---

30. *Ibid.*, p. 10.
किन्तु विशिष्टमेवेह साहित्यभिप्रेतम् । कीदृशम् ?
वक्रताविचित्रगुणालङ्कारसंपदा परस्परस्पर्धाधिरोहः ।

31. *Ibid.*, I (illustration, verse 19).
नतोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥

32. *Ibid.*, I. 22.
वाच्यवाचकसौभाग्यलावण्यप्ररिपोषकः ।
व्यापारशाली वाक्यस्य विन्यासो बन्ध उच्यते ॥

32 (a). *Vakrokti Concept and Evolution*, by Gokhale, M.D. Ph.D. thesis submitted to University of Bombay, Bombay, 1985, p. 258.

11. *Kṣemendra*

Kṣemendra an eleventh century theorist from Kashmir gave a new look to the Sanskrit literary criticism. His theory of propriety (Aucitya) is not altogether new. A number of predecessors like Bharata, Bhāmaha, Rudraṭa, Ānandavardhana and Abhinavagupta have expressed their views on appropriateness in different contexts of excellences, flaws and figures. It was Kṣemendra who developed propriety into his theory of poetry, and raised its status to the level of life-breath of poetry, in which Rasa dominated.[33]

According to Kṣemendra a poetic composition should be viewed in its entirety. Each constituent like plot, figure of speech an excellence would enjoy its importance in relation to the entire poetic composition. Poetic beauty or aesthetic quality of these constituents depends upon the fact whether they fit properly with other constituents. The excellences and figures serve poetic purpose only when they occur at appropriate place. They are fit to be designated so when they are endowed with propriety.[34]

Kṣemendra regards propriety as a sort of harmony between the principal and the subordinate element (between *aṅgin* and *aṅga*). Rasa being the principal element, all other elements like excellences, figures etc. must be employed appropriately in relation to Rasa. Propriety is an essence of Rasa.[35] It is not enough that the poet must avoid impropriety ; he must maintain propriety throughout his work. The theory reached its culmination in Kṣemendra. He lists twenty seven places where propriety should be observed.[36]

---

33. *AVC* Kārikā 5, ed. by Jha Brajmohan, Varanasi, 1964.
औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ।
34. *Ibid.* Vṛtti on Kārika 6.
उचितस्थानविन्यासादलङ्कृतिरलङ्कृतिः ।
औचित्यादच्युता नित्यं भवन्त्येव गुणाः गुणाः ।।
35. *Ibid.* Kārika 3.
औचित्यस्य चमत्कारकारिणश्चारुचर्वणे ।
रसजीवितभूतस्य विचारं कुरुतेऽधुना ।।
36. *Ibid.* Kārika, 8, 9, and 10.

12. *Mammaṭa's Definition of Poetry*

It must be said that Mammaṭa does not give us a strictly logical definition of poetry. What he gives us is more of a description.[37] The epithets 'free from flaws', 'possessed of excellences' and 'generally having embellishments' constitute a general description and not a definition in strict sense of the term; for they are not the essentials of poetry. The most essential elemenet in poetry is emotional mood. Mammaṭa fails to incorporate this most essential element in his definition of poetry. Viśvanātha rightly criticises Mammaṭa for ommission of Rasa. Mammaṭa is quite conscious of the fact that Rasa is an important element in poetry. This is clear from his remark that 'in poetry the word and sense subordinate themselves to the emotional mood which serves as distinguishing quality of poetry.'[38] His definitions of flaw, excellence and embellishment also indicate that he tried to incorporate the idea of Rasa into his theory of poetry. He did this through the back-door of excellence (Guṇa) because excellences are properly speaking the characteristics of Rasa. But in a definition the involved and complex method does not work. A good definition has to be direct, clear and concise. Viśvanātha criticises Mammaṭa for his failure to introduce Rasa into his definition of poetry. He criticises him also for his inclusion of the epithet "free from flaws". He points out that nothing is perfect in this imperfect world. No poem would be found to be completely faultless. Even the illustration of best type of poetry cited by Mammaṭa is not free from fault. Hence the presence of fault does not deprive a poem of its character as poetry. Mammaṭa has realised this when he discusses flaws. It means that we may have poetry with some flaw and still it can be regarded as poetry.

Viśvanātha further points out that the epithet 'possessed of excellence' applied to the word and sense is not proper,

---

37. *KP* I Sūtra 1, ed. by Karmarkar, R.D., Sixth edition, reprint, Poona, 1950, p. 13.
तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः कवापि ।
38. *Ibid.*, I Vṛtti, p. 10.
शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत्काव्यं···

because the excellences reside in Rasa which is the soul of poetry. The excellences do not reside in the word and sense. Moreover, even the epithet 'generally possessed of embellishment' is also not proper. The embellishments are not inevitable. The embellishments are intended to highten the beauty of a poem.[39]

Jagannātha has also severely criticised Mammaṭa's definition of poetry. He takes his stand on quite a different ground. He points out that only word can constitute poetry. Equal prominence should not be given to both the word and the sense. Mammaṭa, in fact, tried to reconcile various schools of poetry. In order to incorporate the ideas of Alaṅkāra school, he said that poetry, generally should have embellishments. The epithets 'possessed of excellences' and 'free from flaws' may satisfy the Rīti school. But by doing this he made himself open to the charge of being inconsistent, inaccurate and unscientific.

Nevertheless, Mammaṭa's definition of poetry has some merits. It is very simple and easy to understand, as the concepts of flaws, excellences and embellishments are well known. It can serve as a good guide-line for an aspiring poet. It clearly lays down that a poet must avoid flaws and incorporate excellences and embellishments. It is useful from the practical point of view. As to the objections raised by Viśvanātha it can be said that Viśvanātha is overfastidious and is actuated by the desire to show his erudition by pouring out ridicule upon his famous predecessors. Mammaṭa's definition is good enough for all practical purposes, Mammaṭa by incorporating the welknown concepts, conveys a tolerably clear and accurate idea of the nature of poetry.

---

39. *SD* I, ed. by Kane, P.V.
Bombay, 1910, p. 3.
किं च शब्दार्थयोः सगुणत्वविशेषणमनुपपन्नम् । गुणानां रसैकधर्मत्वस्य 'ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः' इत्यादिना तेनैवप्रतिपादितत्वात्···गुणाभिव्यञ्जकशब्दार्थवत्त्वस्यापि काव्ये उत्कर्षमात्राधायकत्वम् न तु स्वरूपाधायकत्वम् ।

Hemacandra, Vāgbhaṭa and Vidyānātha give, with slight variation, the definition of poetry in the same way as Mammaṭa gives.[40], [40(a)] & [40(b)] Bhoja introduces the epithet *rasānvita* in his definition of poetry.

13. *Viśvanātha*

In Viśvanātha's scheme of poetry the emphasis clearly shifts from fact and figure to the inner content i.e. the poetic sentiment. In his opinion, the poetic configuration is the ultimate reality of all poetic art. He is greatly influenced by the exponents of the theory of Rasa.

He defines poetry as "a sentence the soul whereof is poetic configuration".[41] Being prompted by his desire to display his erudition, he then proceeds in the manner of a perfect logician, to discuss his definition, defining each and every word he employs. He defines a sentence as "a combination of words having compatibility, expectancy, and proximity".[42] Compatibility is absence of absurdity in the mutual relation of objects denoted by words.[43] As for instance, liquid alone has the property of being sprinkled. If someone employs the expression, 'he sprinkles with fire', the sentence lacks compatibility and fails to convey any meaning. Expectancy is absence of comple-

---

40. *KNS*, ed. by Sharma Shivadatta, 2nd edition, Bombay, 1934, p. 19.
अदोषौ सगुणौ सालङ्कारौ च शब्दार्थौ काव्यम् ।

40(a) *KNSV*, ed. by Pt. Shivadatta, Bombay, 1915, p. 14.
शब्दार्थौ निर्दोषौ सगुणौ प्रायः सालङ्कारौ काव्यम् ।

40(b) *Pratāparudrayaśobhūsana* II. 1 ed. by V. Raghāvān, Madras, 1970.
गुणालङ्कारसहितौ शब्दार्थौ दोषवर्जितौ···काव्यं काव्यविदो विदुः ।

41. *SD* I, p. 5.
वाक्यं रसात्मकं काव्यम् ।

42. *Ibid.*, II, p. 8.
वाक्यं स्याद् योग्यताकाङ्क्षासत्तियुक्तः पदोच्चयः ।

43. *Ibid.*, II, p. 8.
योग्यता पदार्थानां परस्परसम्बन्धे बाधाभावः ।

tion of sense and consists in the listener's curiosity to know some thing else which the other word of the sentence would supply and thus a complete sense would be conveyed.[44] If the word '*aśvaḥ*' is uttered, the listener would expect some such word as '*dhāvati*' that would satisfy the curiosity of the listener. If words like '*puruṣaḥ*' '*hasti*.' etc. are uttered, the curiosity of the listener is not satisfied. Such a group of words without syntactical unity fails to convey any meaning. Annaṁbhaṭṭa defines expectancy as 'the incapacity of a word to convey the idea of its connection, which incapacity is due to the absence of some other word.'[45]

The third element in deciding a group of words as a sentence is the proximity existing among them. If proximity were not needed, the word 'Devadatta' uttered today and the word '*gacchati*' uttered next day would give desired meaning. Generally the sense of such a sentence, in which the words lack proximity, is not comprehended easily, since the impression caused by the first word would have disappeared by the time the impression of the second word is received. In the absence of the combination of impressions no complete sense can manifest itself.[46]

In the opinion of Viśvanātha, the words with compatibility, expectancy and proximity forming a sentence, can attain the status of poetry only if they can bring forth Rasa. Rasa is the relish of the permanent mood inherent in connoisseur's heart.

---

44. *S.D.* II, p. 8.
आकाङ्क्षा प्रतीतिपर्यवसानविरहः । स च श्रोतुर्जिज्ञासारूपः । निराकाङ्क्षस्य वाक्यत्वे गौरश्वः पुरुषो हस्तीत्यादीनामपि वाक्यत्वं स्यात् ।
45. *TS*, ed. by Gjendragadkar, A.B. and Karmarkar, R.D., Bombay, 1930.
पदस्य पदान्तरव्यतिरेकप्रयुक्तान्वयाननुभावकत्वमाकाङ्क्षा । बुद्धिविच्छेदेऽपि वाक्यत्वे इदानीमुच्चारितस्य देवदत्तशब्दस्य दिनान्तरोच्चारितेन गच्छतीति पदेन सङ्गतिः स्यात् ।
46. *S.D.* II, p. 8.
आसत्तिर्बुद्ध्यविच्छेदः ।

Those words which cannot bring forth Rasa are excluded from poetry. The word alone forms the constituent of poetry. He recognises form or expression as structure of poetic art. He discusses the threefold division of words namely, denoted, indicated and suggested and respective functions namely, Abhidhā, Lakṣaṇā and Vyañjanā, and also the fourth function 'Tātparya' to bring forth the total sense of a sentence as held by Abhihitānvayavādin-s. He accepts Rasa as a sole criterion even in classifying poetry into two categories—Dhvani and Guṇībhūtavyaṅgya wherein the suggested sentiment is prominent, and where it is secondary to some other element in poetry. Mere metrical poetry is no poetry. Although Viśvanātha assigns a proper place to Rasa in poetry, his definition is criticised by his successors like Jagannātha for the exclusion of other types of poetry in which occur excellent descriptions of the objects of nature like flowing river or blooming flowers etc. which impress our minds deeply. Viśvanātha, like Mammaṭa explains Guṇa, Doṣa and Alaṅkāra in relation to Rasa. Thus poetic configuration or Rasa is at the centre of his scheme of poetry. Some of the definitions dominated by the theory of Rasa are given by Caṇḍīdāsa (in *Kāvyaprakaśa-dīpikā*, p. 13), Śauddhodani in the *Alaṅkāraśekhara* (p. 2) and Bhoja in the *Sarasvatīkaṇṭhābharaṇa*.

14. *Kavikarṇapūra Paramānandasena*

Kavikarṇapūra Paramānandasena of Gauḍīya Vaiṣṇava School wrote the *Alaṅkārakaustubha* to expound his concept of poetic charm (Camatkāra). He criticised the views of Mammaṭa Viśvanātha and others. He defines poetry as "a creation made by poet's speech."[47] This creation, he says, is capable of generating extraordinary joy. The poet's muse arranges words and meanings in such a way that they shine with proper poetic excellences, embellishments etc. and exclude flaws which mar the poetic effect. Thus they heighten the emotional mood

47. *Alaṅkārakaustubha* I. 2 ed. by Nagar, R.S., Delhi, 1981.
कविवाङ् निर्मितिः काव्यम् ।

which forms its essence.[48] All these poetic elements combine to produce the extraordinary poetic charm (Camatkāra). An appreciative reader who becomes absorbed in reading good poetry, experiences extraordinary poetic charm. This aesthetic experience may be due to a striking idea, or emotional mood or some other poetic element, portrayed in the poetic composition. A good piece of poetic composition must produce aesthetic delight. Kavikarṇapūra revives the old concept of Camatkāra and connects it with the appreciation of poetry.

15. *Viśveśvarakavicandra*

The *Camatkāracandrikā* of Viśveśvara, an interesting treatise on literary criticism in Sanskrit, is written in the latter half of the fourteenth century in Āndhradeśa, under the patronage of the King Singabhūpāla. Viśveśvara defines poetry as "word and sense (that is to say linguistic expression) possessing extraordinary poetic charm (Camatkāra)."[49] According to Viśveśvara, this extraordinary delight is brought to the minds of the learned by poetic charm (Camatkāra). Camatkāra, according to Viśveśvara, is an all-embracing concept. Seven poetic elements, namely, excellences, mode of expression, poetic configuration, embellishments, Vṛtti, Śayyā and Pāka contribute to poetic charm (Camatkāra).[50] All these elements produce the intended effect in the form of poetic appeal and

---

48. *Ibid.*, I. 2 (Vṛtti), p. 7.
असाधारणचमत्कारकारिणी रचना हि निर्मितिः। तेन रसापकर्षकदोषरहितं यथासम्भवगुणालङ्कारं रसात्मकं शब्दार्थयुगलं काव्यमिति लक्षणस्य स्वरूपः।

49. *Camatkāracandrikā*, I. 11, ed, by P. Shriramamurti, Waltair, 1969.
वागर्थौ सचमत्कारौ काव्यं काव्यविदो विदुः।

50. *Ibid.*, I. 6 and 7.
चमत्कारस्तु विदुषामानन्दपरिवाहकृत्।
गुणं रीतिं रसं वृत्तिं पाकं शय्यामलङ्कृतिम्।
सप्तैतानि चमत्कारकारणं ब्रुवते बुधाः।
गुणादीनां वाक्यशोभाकृतौ साधर्म्ययोगतः॥

realisation of Camatkāra. Vṛttis represent the states of mind such as gloom, distraction, agistation, and expansion. Jagannātha's definition of Camatkāra is a logical extension of that of Viśveśvara. According to Jagannātha Camatkāra is aesthetic delight produced by all art, and when it is produced through communicative power of language, such a linguistic expression is known as Kāvya. He expands the meaning of the term Camatkāra. It evolves into one that denotes aesthetic experience.[51] This includes delightful effect of realisation of Rasa, the poetic appeal of embellishments, propriety, mode of expression, etc.

Viśvesvara declares Camatkāra as the essence of poetic appeal, underlying all the recognised factors and defines poetry on the basis of his concept of Camatkāra. His definition is comprehensive and includes in its purview all types of poetry from Dhvanikāvya to Citrakāvya. Thus, he thinks that poetry is linguistic expression, and consists of word and sense that produce extraordinary poetic charm.

Hariprasāda (1729 AD) the author of *Kāvyāloka* also defined poetry on the basis of Camatkāra. He declares Camatkāra as the soul of poetry.[52]

---

51. *RG* I, ed. Tripathi Bhagirathaprasada, Part I, Sarasvati Bhavana Granthamala, Vol. 112, Varanasi, 1977, p. 11.
स्वविशिष्टजनकावच्छेदकप्रतिपादकतासंसर्गेण
चमत्कारवत्त्वमेव काव्यत्वमिति फलितम् ।
52. *Kāvyāloka* of Hariprasāda (Peterson's III Report—pp. 56-7), (as quoted by P. Sriramamurti in his introduction of *Camatkāracandrikā*).
विशिष्टशब्दरूपस्य काव्यस्यात्मा चमत्कृतिः ।
उत्पत्तिभूमिः प्रतिभा मनागत्रोपपादितम ॥

CHAPTER V

SPECULATIONS ON CONCEPTS

1. *The Characteristic Marks* : (*Lakṣaṇas*) :

The idea of the characteristic marks of poetry appears to have arisen first in the mind of Bharata. He regards them distinctly different from embellishments, figures of speech or Alaṅkāras. Lakṣaṇas or characteristic marks are in the body itself like slenderness of waist or plumpness of breasts. Alaṅkāra or figures of speech are external additions like necklace and bracelet. The concept of characteristic marks of poetry is based on the analogy of lines in the shape of lotus, flag or disc on palm or sole of foot. These marks are unmistakable signs of greatness of the man (*mahāpuruṣalakṣaṇa*) to a palmist. Because of these marks a palmist can recognise him as a great man even if the external paraphernalia are absent. Bharata distinquishes thirty six such marks.[1] He adds that many more such marks can be revealed if a close analytical study is made. Some of these characteristic marks are : compactness, excellence, logicality and wit. His followers discovered many more. Bhoja in his *Sarasvatikanṭhābharaṇa* declared them to be sixty-four.

2. *Excellences or Qualities* : (*Guṇas*) :

An excellence or a quality belongs to a body, a substance. Sound and sense constitute the body of poetry. (*śabdārthau sahitau kāvyam*). Poetic qualities reside in the body of poetry, in the same manner as heat is inherent in fire. A difference of opinion exists about the number, functions and their relation

1. *NŚ* (XVII. 42), Vol. I, ed. Ghosh, M.M. Calcutta, 1967, p. 79.
षट्त्रिंशदेतानि तु लक्षणानि प्रोक्तानि वै भूषणसंमितानि ।
काव्येषु भावार्थगतानि तज्ज्ञैः सम्यक्प्रयोज्यानि यथारसं तु ।।

to sound, sense and Rasa. Bharata admitted ten and recognized them as means of delineating Rasa. They are :

(i) Sweetness-Mādhurya,
(ii) Forcefulness-Ojas,
(iii) Perspicuity-Prasāda,
(iv) The pun-Slesa,
(v) Smoothness-Samādhi ; (proper adjustment of ascent-high-flown language and descent-simple language),
(vi) Magnificence-Udāratā,
(vii) Clearness of meaning-Arthavyakti,
(viii) Uniformity-Samatā-sameness of style,
(ix) Softness-Saukumārya, and
(x) Polish-Kānti-(brightness of style).[2]

Bhāmaha accepted-only three qualities i.e. Mādhurya, Ojas and Prasāda. He gave the reason that some of them like pun (*Śleṣa*) can be classed as verbal figure of speech. Others can be regarded as absence of defect. Softness and polish consist of absence of harshness and vulgarity respectively. Vāmana (eighth century A.D.) denied that embellishments are of primary importance. In his opinion, poetry is like a picture. In a picture beauty depends upon lines of which the sketch is made, paints or colours enhance the beauty. So also the beauty of poetic creation depends upon the poetic qualities[3] and embellishments merely enhance the poetic beauty. He accepted all the ten qualities accepted by Bharata.

Ānandavardhana (ninth century A.D.) accepted only three qualities namely, sweetness, forcefulness and perspicuity. He made clear distinction between qualities and figures of speech.

---

2. *Ibid.*, XVII. 95.
इलेषप्रसादसमतासमाधिमाधुर्यं पदसौकुमार्यम् ।
अर्थस्य च व्यक्तिरुदारता च कान्तिश्च काव्यस्य गुणा दशैते ॥
3. *KLS* III. 1. 1-2.
काव्यशोभाया: कर्तारो गुणाः ।
तदतिशयहेतवस्त्वलङ्कारा: ॥

According to him, both add to the charm of poetic composition, qualities belong to the whole like the beauty of a girl, whereas the figures of speech or embellishments relate to a part only, just as a bracelet enhances the beauty of arm only.[4]

In the opinion of Mammaṭa (eleventh century A.D.) poetic qualities are related to Rasa-the inner being, the very soul of poetry. Just as bravery and other qualities are related to the self and not to the body, the external aspect, in the same way, the qualities like sweetness etc. are related to Rasa[5] and not to sound and sense. Although these qualities are expressed through proper arrangement of sound and sense, they cannot be said to depend upon them. The proper place of qualities can be with Rasa and they serve as means of delineating Rasa. Mammaṭa accepts three qualities : (i) Sweetness, (ii) Forcefulness and (iii) Perspicuity. These three depend upon the three conditions of the mind of a connoisseur namely : (i) *druti*, (ii) *dīpti*, and (iii) *prasannatā*. *druti* means melting of the mind as if it is drenched. Pleasing delight is called Mādhurya by Mammaṭa. It resides in Sambhogasṛṅgāra, Karuṇa, Vipralaṁbhaśṛṅgāra, and Śānta Rasa in greater degree.[6] Blaze that expands the mind is called Ojas or forcefulness.

Dīpti is expansion of the mind. It is related to the Rasas viz. Vīra Bībhatsa and Raudra in greater and greater degree.[7]

---

4. *Dhv* II. 6 ed. by Bhattacharya, B.P., Calcutta, 1957, p. 29.
तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः ।
अङ्गाश्रितास्त्वलङ्कारा मन्तव्या कटकादिवत् ॥
5. *KP* VIII. 66.
ये रसस्याङ्गिनो धर्मा शौर्यादय इवात्मनः ।
उत्कर्षहेतवस्ते स्युरचलस्थितयो गुणाः ॥
6. *Ibid.*, VIII. 68.
आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम् ।
करुणे विप्रलंभे तच्छान्ते चातिशयान्वितम् ॥
7. *Ibid.*, VII. 69.
दीप्त्यात्मविस्तृतेर्हेतुरोजो वीररसस्थितिः ।
बीभत्सरौद्ररसयोस्तस्याधिक्यं क्रमेण च ॥

The quality that quickly pervades the mind like fire catching the dry wood or the crystal clear water that can spread every where is called perspicuity or Prasāda. It is present in all the sentiments.[8] Qualities are the characteristics of sentiments. As they are expressed through sound and sense they can be secondarily treated as related to sound and sense.

The quality sweetness (i.e. Mādhurya) arises in the poetic composition, when there are not many compounds and when there are consonants with soft sounds. When the consonants combine with nasals, the quality called sweetness arises in the diction (the conjuncts in the words like *anaṅga, kuñja, śānta* can be cited as illustration of Mādhuryaguṇa).

The quality called forcefulness (Ojaḥ) arises when the hard consonants combine with the soft consonants (or when the first consonant in a class combines with the second consonants, e.g. in the word like *puccha*).

3. *Poetic Flaw* : (*Kāvyadoṣa*) :

The concept of poetic Flaw has been recognized and accepted by most of Sanskrit rhetoricians. Mammaṭa, in particular, discussed it in great detail. He defines it as "one that mars the main object" in a poem.[9] According to him, the main object is Rasa. Anything that mars Rasa is a Flaw. Rasa primarily depends upon expressed sense for its suggestion, hence, Flaw in the expressed sense is also a Flaw of Rasa. Mammaṭa discusses (i) Flaw of word (Padadoṣa), (ii) Flaw of sense (Arthadoṣa), (iii) Flaw of sentence (Vākyadoṣa), and (iv) Flaw in emotive mood (Rasadoṣa). His analysis is subtle and extensive. Flaw of word results from harshness of sound, crudity, meaninglessness and obscenity. Vague expression, obscenity, incongruity, obstruction in comprehension of mean-

---

8. *Ibid.*, VIII., 70.
शुष्केन्धनाग्निवत् स्वच्छजलवत् सहसैव यः ।
व्याप्नोति-अन्यत्प्रसादोऽसौ सर्वत्र विहितस्थितिः ॥
9. *Ibid.*, VII. 49. p. 263.
मुख्यार्थहतिर्दोषो रसश्च मुख्यस्तदाश्रयाद् वाच्य ।
उभयोपयोगिनः स्युः शब्दाद्यास्तेन तेष्वपि सः ॥

ing and delay in understanding give rise to Flaw of sense. The ideal placed before Sanskrit rhetoricians is that 'a poem must be free from Flaw',[10] whether of sound or sense or metre. According to Mammaṭa Flaw must be considered from the contextual point of view, keeping in with its frame of reference. He discusses such possibilities wherein a Flaw ceases to be a Flaw. It may turn into an Excellence. If no reason is advanced for committing an action, it is a Flaw called Nirhetuka. At the same time if the theme is well-known it is not a Flaw. Flaw turns into Excellence depending upon the speaker, the expression and the context. Difficult sentences put in the mouth of a grammarian or difficult expression while delineating emotion of horror do not form a Flaw called 'Kaṣṭatva'. On the other hand, it is to be regarded as Excellence. Sometimes Flaws are classified as permanent or impermanent. More important are Flaws of emotional moods called Rasadoṣas. Verbal indication of Rasa or dominant sentiment, adverse Vibhāvas, difficulty in imagining Vibhāvas, impropriety of Vibhāvas, Rasa at improper place, the repetition of the same Rasa, interchanging of stem, are regarded as Rasadoṣas by Mammaṭa. He maintains that certain Rasadosas can be accommodated. Others may become unavoidable.

Ānandavardhana observes that 'propriety' governs supreme as far as Flaws are concerned. It remains ultimate reality in a poem. He observes that "the sole cause that mars Rasa is impropriety. The great secret of proper emotive mood is composition with propriety."[11]

Ānandavardhana provides with fundamental criterion to grade the Flaws. In his opinion Flaws are of two types : (1) Those caused by want of proficiency, and (2) Those caused by

---

10. *Ibid.*, I. 1, p. 13.
तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि ।

11. *Dhv* III. 14, ed. by Pt. Durgaprasada, Bombay, 1928.
अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् ।
औचित्योपनिबन्धस्तु रसस्योपनिषत्परा ॥

want of talent.[12] Small incongruities or impropriety, difficult language, lapses of grammar, absence of gracefulness in metre etc. are caused by want of proficiency or equipment of the poet. These Flaws do not become harmful to the very life-giving element in a poem, as "the poetic talent of delineating Rasa covers these Flaws. The Flaws caused by want of poetic power of the poet are simply glaring and cause obstruction in appreciation of a poem."[13] Thus Ānandavardhana regards poetic power or poetic talent of the poet as superior to proficiency in various branches of learning. Flaws caused by absence of poetic power are more harmful than those caused by want of proficiency. One is reminded of Aristotle's observation that to be ignorant that a hind has no horns is lesser error than to paint it badly.

4. *Embellishments* : (*Alaṅkāras*) :

Literary art in ancient India was analysed from two distinct points of view, that of the dramaturgist and that of the poetician. The dramaturgist like Bharata distinguished between characteristic marks (Lakṣaṇa) and embellishments or figures of speech (Alaṅkāra). Bharata accepted only four embellishments. He recognized thirtysix characteristics. The poetician abolished this distinction. He held that a mark remains mark whether it is in the body like lines in the palm or it is added to it like a badge. Bhāmaha (600 A.D.) refers to the externality of embellishments. He maintains that they are characteristic marks of poetry. He includes most of the characteristics mentioned by Bharata. Bhāmaha understands the word Alaṅkāra in its literal derivative sense meaning 'that which gives sufficiency.' (*alaṁ karoti iti Alaṅkāraḥ*). He identifies characteristics with embellishments. He states that a general characteristic of all poetry is a turn or twist

---

12. *Ibid.*, p. 137.
द्विविधो हि दोषः कवेरव्युत्पत्तिकृतोऽशक्तिकृतश्च ।
तत्राव्युत्पत्तिकृतो दोषः शक्तितिरस्कृतत्वात्कदाचिन्न लक्ष्यते ।
यस्त्वशक्तिकृतो दोषः झटिति प्रतीयते ।
13. *Ibid.*, p. 137.
अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः ।
यस्त्वशक्तिकृतस्तस्य स झटित्यवभासते ॥

(*vakratva*) that a poetic talent gives to words and meanings. He holds that this turn is also the characteristic of all embellishments. Subsequently we find that this particular derivative meaning of the word Alaṅkāra is given up and it acquires a popular sense of ornament or adornment or a figure of speech. The number of Alaṅkāras continued to increase from the forty-three accepted by Bhāmaha who amalgamated the characteristics, embellishments and some of the qualities, to one hundred and twenty four in the hands of Appayya Dīkṣita (sixteenth century A.D.) and gave rise to excessively adorned poetry.

Just as beauty of a man or a woman is enhanced by ornament, beauty of poetry is enhanced by embellishment. 'Those characteristics that enhance poetic beauty are called embellishments.'[14] There was an age in which embellishment was believed to be 'be all and end all' of all poetry. Just as clothes impart majesty to man, embellishment imparted acceptability to poetry.[15] Whatever beauty that resides in poetry is due to embellishment.[16] Bhāmaha believed that embellishment was the very life of poetry. Agnipurāṇa observed that 'goddess of speech would be like a widow when devoid of embellishment.'[17] Bhāmaha also stated that even a beautiful face of a lady did not look good without adornment.[18] Mammaṭa said that poetry does not suffer if clear embellishment is not present.[19] Jayadeva asked pointedly,

---

14. *KD* II. 1.
काव्यशोभाकरान्धर्मानलङ्कारान्प्रचक्षते ।
15. *KLS* I. 1.
काव्यं ग्राह्यमलङ्कारात् ।
16. *Ibid.*, I. 2.
सौन्दर्यमलङ्कारः ।
17. *AP* 343. 2 ed. by Mitra R.L., Vol. III, Calcutta, 1879.
अर्थालङ्काररहिता विधवेव सरस्वती ।
18. *KL* I. 13.
न कान्तमपि निर्भूषं विभाति वनिताननम् ।
19. *Kp* I.
स्फुटालङ्कार विरहत्वेऽपि न काव्यत्वहानिः ।

'why those who accepted word and sense devoid of embellishment to be poetry, did not accept fire to be fire when devoid of heat ?'[20]

5. *Arrangement of Words* : (*Rīti*) *and*
Mode of Expression : (*Vṛtti*) :

The term Rīti is employed to mean 'arrangement of words.' Some critics employ the term Vṛtti or Mārga to mean 'mode of expression.' According to Bharata, the earliest theorist, it relates to various emotions and emotive mood. He employs the term Vṛtti.[21] He thinks it is related to the inner aspect of literary work. Bhāmaha's observation is more on the surface. He describes it as mere 'adornment of linguistic expression.'[22] Ānandavardhana observes that Vṛtti-s become operative when 'the words and sense suitable to Rasa are employed in an appropriate manner.[23] Since Rasa is the soul of poetry, Vṛtti too relates to the inner aspect of poetry. Ruyyaka, like Dhvani theorists, thinks that 'Vṛtti operates in relation to Rasa.'[24] Viśvanātha points out that 'Rīti is comparable to the arrangement of the parts in relation to the whole.'[25]

---

20. *CL* I. 8.
अङ्गीकरोति यः काव्यं शब्दार्थावनलङ्कृती ।
असौ न मन्यते कस्मादनुष्णमनलं कृती ॥

21. NŚ XXII. 21 ed. Ghosh, M.M., Calcutta, 1967, p. 141.
वृत्तिसंज्ञा कृता ह्येषा नानाभावरसाश्रया ।

22. *KL* I. 36.
वक्राभिधेयशब्दोक्तिरिष्टा वाचामलङ्कृतिः ।

23. *Dhv* III. 33.
रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।
औचित्यवन्तस्ता एता वृत्तयो विविधाः स्मृताः ॥

24. *ALS*, ed. by Raghavan V., Delhi, 1965, p. 29.
वृत्तिस्तु रसविषयो व्यापार : ।

25. *SD* I, p. 4.
रीतयोऽवयवसंस्थान विशेषवत् ।

Genesis

It is possible that people of a certain region adopt method or a mode of writing or speaking. As a result, certain characteristic features of a particular style or mode of expression evolve and come to be associated with that region. We come across some such references to the regional mode of expression in early work of Yāska (seventh century B.C.). He says : "Further, primary forms are alone employed among some people, secondary among others. *Śavati* meaning to go is used by Kamboja-s only its modified form *śava* is used by Ārya-s. *Dāti* in the sense to cut is employed by the people of the east while the people of the north use the word *dātram* alone.[26]

Patañjali (150 B.C.) describes the people of the south as fond of *taddhita* forms (*priyataddhitāḥ dākṣiṇātyāḥ*).

Bāṇa (seventh century A.D.) mentions different modes of expression prevailing in different regions. He says : "The writings of the people of the north are marked by Śleṣa (poetic excellence or figure) ; the writings of the people of the west are marked by Arthavyakti, those of the people of the south have Utprekṣā (imagination) and those of the east are marked by Alliteration."[27] It is most likely that in course of time the names of directions came to be associated with the people, and the names of their regions came to be associated with their mode of expression. Daṇḍin mentions Vaidarbha and Gauḍa Mārga-s along with those of the southerners and the eastern ones. The rest of the modes are mentioned as Pāñcālī and Āvantikā obviously after the names of geographical regions.

---

26. *Nirukta* II. 3., ed. by Rajavade, V.K., Poona, 1940, p. 30.
अथापि प्रकृतय एवैकेषु भाष्यन्ते विकृतय एकेषु ।
शवतिगतिकर्मा कम्बोजेष्वेव भाष्यते । विकारमस्यार्थेषु भाषन्ते शव इति ।
दातिर्लवणार्थे प्राच्येषु दात्रमुदीच्येषु ।
27. *Harṣacarita* I Verse 7. ed. by Kane, P.V., Reprint, Delhi, 1965, 1973 (1918).
श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरम् ॥

It is probable that the term Vṛtti is derived from the term Pravṛtti mentioned by Bharata to indicate the mode of dressing (*veṣavinyāsa*), by simply dropping the prefix *Pra*, as observed by Rājaśekhara, who distinguishes the three terms namely Pravṛtti meaning mode of dressing, Vṛtti meaning mode of movement and Rīti meaning mode of expression through words.[28]

Bhoja makes a more clear distinction between Vṛtti and Rīti.[29]

S.K. Belvelkar's observation is worth noting in this connection. He says, "While Rīti is style of literary composition as affected by certain people and includes all the characteristics of word and sense that are peculiar to it, Vṛtti rather has in view the effect produced by literary composition upon the mind of the readers or hearer. Rīti is mostly the matter of external arrangement, while Vṛtti concerns itself with the psychological effect produced by the arrangement as well as by the sense of which that arrangement is the vehicle."[30]

Daṇḍin's idea

Daṇḍin admits only two ways of expression (Mārga-s) *viz.* (1) Vaidarbha and (2) Gauḍa. He too had to admit the difficulty of enumerating the different types or subdivisions which according to him differed from poet to poet.[31] Daṇḍin

---

28. *KM* III. ed. by Dalal, C.D. (1918), revised 3rd edition, Baroda, 1934 (1918), p. 9.
    तत्र वेषविन्यासक्रमः प्रवृत्तिः । विलास विन्यासक्रमो वृत्तिः । वचनविन्यास-क्रमो रीतिः ।
29. *Sarasvatikanthābharana* II. 27, ed. by Misra Kameshwarnath, Varanasi, 1976.
    वैदर्भादिकृतः पन्थाः काव्ये मार्ग इति स्मृतः रीङ्गताविति धातोः सा व्युत्पत्त्या रीतिरुच्यते ।
    या विकासेऽथ विक्षेपे संकोचे विस्तरे तथा चेतसो वर्तयित्री स्यात् सा वृत्तिः साऽपि षड्विधा ॥
30. *KD*, I, ed. by Belvelkar, S.K., p. 37.
31. *Ibid.*, I Khṛika 101.
    तद्भेदास्तु न शक्यन्ते वक्तुं प्रतिकविस्थिताः ।

considers the ten Guṇa-s as the characteristics of Vaidarbha-mārga. He regards Śleṣa, Samatā, Saukumārya and Ojaḥ as excellences of the word as they are related to the sound effect. He regards Prasāda, Arthavyakti, Udaratā, Kānti and Samādhi as excellences of sense. He regards Mādhurya as an excellence of both the sound as well as sense.

Vāmana's treatment of Rīti

Vāmana appears to be the foremost among those theorists who set out to investigate the inner essence of poetry. He clearly states that Rīti is the soul of poetry. He defines Rīti as "particular arrangement of words. This particularity, he says, arises due to Guṇa.[32] He places Rīti at the core of poetry. In his opinion a certain combination of different poetic excellences makes a particular diction which constitutes the very essence of poetic composition. Daṇḍin admits only two Mārga-s namely, Vaidarbha and Gauḍa. Vāmana adds one more called Pāñcālī Rīti. According to Vāmana, Vaidarbhī is the best type of diction as it combines all the ten Guṇa-s. Vāmana advises poets to practise Vaidarbhī Rīti as it consists of all the poetic excellences.[33] Gauḍīyā Rīti is dominated by Ojaḥ and Kānti. Pāñcalī is predominated by Mādhurya and Saukumārya. Vāmana observes that the Rīti-s derive their names from the places or regions but the Rīti has nothing more to do with these places,[34] except the names.

---

32. *KLS* I. 2, 6 and 7.
    रीतिरात्मा काव्यस्य । विशिष्टा पदरचना रीतिः । विशेषो गुणात्मा ।
33. *Ibid.*, p. 7.
    तदुपधानतः खलु अर्थलेशोऽपि स्वदते ।
    Ibid., p. 4.
    अस्पृष्टदोषमात्राभिः समग्रगुणगुम्फिता ।
    विपञ्ची स्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥
    Ibid., II. 14 and 15, p. 6.
    तासां पूर्वा ग्राह्या गुणसाकल्यात् ॥
    न पुनरितरे स्तोकगुणत्वात् ॥
34. *Ibid.*, p. 4.
    न पुनर्देशैः किञ्चिदुपक्रियते काव्यानाम् ।
    वैदर्भगौडपाञ्चालेषु तत्रस्थैः कविभिः
    यथास्वरूपमुपलब्धत्वात् तत्समाख्या ।

What Daṇḍin described as Mārga-s, Vāmana calls them Rīti. Vāmana marks clear advancement. He gave more precise form to the uncertain ideas of Daṇḍin. He considers poetic excellences as essential aspect of poetic composition. He regards poetic figures as non-essential aspect.

De, S.K. in his History of Poetics discusses the nature of Rīti. His observations throw considerable light on the exact nature of Rīti. He says : "Although Artha (*i.e.*, sense or idea) is admitted as an element by Sanskrit writers, the Rīti consists essentially in the objective beauty of representation (of intended idea) arising from the proper unification of Guṇa-s or from an adjustment of sound and sense". "The outward expression should be suitable to the inward sense". "It should be observed that the term Rīti is hardly equivalent to the English word 'Style' because in style there is always subjective evaluation. Rīti is not like style, the expression of poetic individuality, but it is merely the outward presentation of its beauty called forth by harmonious combination of certain Guṇas. Sanskrit authors admit what may be called mind-in-style and not soul in style."[35]

6. *Poetic configuration* : (*Rasa*)

The poetic configuration or aesthetic pleasure as the ultimate reality in poetics (*Rasa*) :

The ultimate reality in poetics is aesthetic pleasure derived from creation or appreciation of poetic composition. The author obtains the joy of creation and the appreciator obtains the joy of appreciation. The very creative process is experience of aesthetic pleasure. The world of poetry is of the nature of pure joy, and joy alone. The world of the creator has sorrow mixed with joy. The poet's world surpasses that of the creator as it solely consists of joy, which is considered to be the highest purpose of poetry. This aesthetic pleasure derived from the artistic circumstances is called Rasa.

The term Rasa has a general and a technical meaning. In

---

35. *History of Sanskrit Poetics,* De, S.K. Second revised edition, Vol. II, calcutta, 1960, p. 72.

general sense it means taste,[36] which is said to be of six types, namely, sweet, sour, salty, pungent, bitter and astringent.[37] In the technical sense the term Rasa means the well-known dominant emotions, namely, the amorous, the ludicrous, the pathetic, the passionate, the heroic, the fearful, the repugnant and the wonderous, as laid down by Bharata.[38] Rasa is somewhat comparable to the taste derived from food or drink. Just as paper, sugar, tamarind, camphor etc. combine in a drink to produce altogether a new taste, in the same way the different elements in a drama or poetry combine and produce a new experience of pure aesthetic joy. These elements give rise to eight different basic emotions latent in human mind. Just as men of quiet mind enjoy different tastes in food, the men with appreciative mind derive delight from their aesthetic experience produced by the combination of diverse permanent emotions, expressed through words and gestures. Bharata's maxim[39] is the starting point for any discussion on the theory of Rasa. But the later writers who followed him are not particularly eloquent, till we come to Ānandavardhana.

Bhāmaha was acquainted with Rasa, as he speaks of Kāvyarasa.[40] Daṇḍin also speaks of Rasavad-alṅkāra and

---

36. *AK* III. 3. 227, ed. by Sastri Haragovinda, Varanasi, 1968.
    शृङ्गारादौ विषे वीर्ये रागे द्रवे रसः ।
37. *TS*, ed. Gajendragadkar, A. B. and Karmarkar, R.D., Bombay, 1930, p. 5.
    रसनग्राह्यो गुणो रसः । स च मधुराम्ललवणकटुकषायतिक्तभेदात् षड्विधः ।
38. *NŚ* VI. 15, ed Ghosh, M.M., Calcutta, 1967, p. 18.
    शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।
    बीभत्साद्भुतश्चेत्यष्टौ नाट्ये रसाः स्मृताः ॥
39. *Ibid.*, VI. 31 Vṛtti, p. 82.
    विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः।
40. *KL*, V. 3.
    स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुज्यते ।
    प्रथमालीढमधवः पिबन्ति कटुभेषजम् ॥

shows his awareness of the concept of Rasa. Vāmana has admitted Rasa as an important quality of poetry and calls it Kānti. Udbhaṭa admitted Rasa in case of Rasavad-alaṅkāra. Rudraṭa too accepted the view that there is an intimate relation between poetry and Rasa. But he could not elaborate or explain what this relation was. Thus, we find that those writers who gave stress on embellishment also were aware of the importance of poetic configuration. They too spoke of Rasa in some or the other context. Although in the initial stage of literary criticism the theory of Rasa was applied to dramaturgy and later extended to poetry, the early writers on Sanskrit poetics like Bhāmaha, Daṇḍin, Udbhaṭa, Rudraṭa and Vāmana reveal their awareness of this important concept of Rasa.

A poetic composition is one and indivisible entity. Yet in order to understand and appreciate it, a literary critic would undertake to analyse its constituent parts. An utmost care has to be taken to see that the very life-giving element is not lost sight of. A poetic composition consists of two aspects : (1) *The content* and (2) *The form.*

The Content : It is the inner aspect of poetic composition. It is indicated by such terms as theme, matter, meaning, value, experience, feeling, plot, the subject matter etc. These terms are indicative of the very being of poetry. All the elements of expression adorn it. The sense or suggestion is also based on this experience of content called Alaṅkārya in poetics.

The Form : The form is an expression of the content. Such terms as manner, method, expression, words, language, diction etc. refer to the form of poetic composition. It includes such other elements which impart artistic beauty to the piece of poetry. The Sanskrit terms Vāc, Śabda, Vyakti, Rūpa, Svarūpa, Varṇana, Alaṅkāra etc. refer to the form and relate to the external aspect of poetic composition. The language, rhythm, metre, image, symbol, myth, style, figure of speech, suggestion etc. are the elements of expression.

The inner aspect of poetic composition is like the inner being of man difficult to describe and difficult to grasp, as it is

abstract. The theory of Rasa relates to the content and is based on the primary emotion (Bhāva). The poet aims at suggesting the emotional mood, which emanates from proper conjunction of Vibhāva, Anubhāva and Vyabhicāribhāva. Bhāva is emotion of a poet and conveys the meaning of poetry.[41] Thus the inner feeling of the poet expresses itself through poetry and pervades the mind of an appreciator. Abhinavagupta explains the term Bhāva as the state of mind of a poet or the appreciator.[42] It is the cause of production of emotional mood in poetry and it is the cause of pervasion of the same in the mind of an appreciator. It is true that an appreciator attains a peculiar frame of mind while appreciating a poetic composition. One feels joy while touching the tender petal of a flower. The eyes get delight while watching the rainbow in the sky. The ears feel satisfaction listening the song of a cuckoo bird. These are sensuous experiences. In case of poetry the aesthetic joy relates to the mind.

Bharata has referred to the process of delineation of Rasa in his maxim.[43] A man experiences various emotions on different occasions. The erotic, the humorous, the pathetic, the terrible, the heroic, the fearful, the repugnant and the wonderous are the eight principal primary emotions. The ninth called the peaceful was also added later on.[44] The cause that

---

41. *NŚ* VI. 31, Vṛtti, p. 83.
वागङ्गसत्त्वोपेतान् स्थायिभावानास्वादयन्ति ।
Also *NŚ* VII, p. 92.
वागङ्गसत्त्वोपेतान् काव्यार्थान् भावयन्तीति भावाः ।
42. *Abh.* on *NŚ*, Pt. I. Baroda, 1934, pp. 342-3.
भावशब्देन तावच्चित्तवृत्तिविशेषा एव विवक्षिताः ।
तस्मात् स्थायिव्यभिचारिसात्त्विका एव भावाः ॥
43. *NŚ*, VI. 31, Vṛtti, p. 82.
विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।
44. *Kp* IV. 29.
शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥
शान्तोऽपि नवमो रसः ।

evokes them is Vibhāva, which consists of a person or persons and the exciting circumstances. Duṣyanta's love for Śakuntalā is evoked. It is excited by natural beauty and attains the emotional mood called Śṛṅgārarasa. Thirty-three secondary emotions called Vyabhicāri or Sañcāribhāvas which assist in the process of delineation of Rasa, are also assisted by the eight derived emotions called Sāttvikabhāva-s. Thus the primary emotions combined with the objective conditions in the form of persons and exciting circumstances assisted by secondary emotions, bodily expressions give rise to emotional mood called Rasa. The poetic form of emotions is different from the worldly form.[45] They are appreciated in the world of poetry and give aesthetic joy par excellence.

Rasa is extraordinary in nature, so are Vibhāva, Anubhāva and Vyabhicāribhāva. The worldly emotions attain extraordinary nature in the world of poetry. The worldly relation is characterised by (i) the relation of mineness, thineness, (ii) enmity and (iii) neutrality. It is one of these three and it is personal. The relation in the world of poetry is impersonal. We have no personal relationship with Rāma or Sīta of the *Rāmāyaṇa*. It is generalised human relationship. The emotions are generalised. The relationship in the world of poetry, though worldly becomes unworldly because of this generalisation. An appreciator becomes a common man. The worldly dealings are based on selfish motive. It is not so in the world of poetry. The continuous experience of joy of poetry is everlasting. One may forget the joy derived from the taste of betel leaves. In the world we deal with personal relationship. In poetry we come across generalised form, or class-characteristic. Śiva and Pārvatī of the *Kumārasaṁbhava* are representatives of such eternal lovers. Rāma and Sīta are representatives of the whole human race.

The three elements generally considered as elements of content are (i) emotion, (ii) idea and (iii) imagination. The

---

45. *Abh.* On *NŚ* VI. Vol. I, p. 292.
नाट्ये एव तु रसाः न तु लोके इत्यर्थः ।
काव्यं च नाट्यमेव ।

world of literature depends upon these three elements. On closer examination one could find any one, two or all the three of these elements present, in any piece of literary composition. The inner essence or content descends from poet's mind into the poetic composition and passes on to the mind of an appreciative reader. Emotion is the state of mind, idea the result of thought process and imagination the product of inspiration.

The theory of Rasa is closely connected with the content which is the inner essence, which in fact, is related to the state of mind. Bharata has enumerated forty-nine such states of mind. He calls the eight dominant emotions as Sthāyibhāva-s, thirty-three secondary emotions the Sañcāribhāva-s or Vyabhicāribhāva-s and eight derived emotions called Sāttvika-bhāva-s.

Sthāyibhāva : The primary emotions are permanently present in the poet's mind, the poetic composition and the appreciator's mind. These primary emotions alone attain emotional mood called Rasa. They are : love, humour, grief, anger, enthusiasm, fear, abhorrence and wonder.[46] Abhinavagupta added one more detachment (Nirveda) devotion and affection are also accepted by some. These emotions are inborn impressions that are latent in our mind. They cannot be substituted by other emotions. These emotions alone attain eight emotional moods called the amorous the ludicrous, the pathetic, the terrible, the heroic, the fearful, the repugnant and the wonderous. All embracing nature, pervasion, intensity, independent existence, permanence, enjoyable nature, emotive aspect, impact etc. are some of the differentiating characteristics of Sthāyibhāva-s. They are principal emotions in a poetic composition. They are permanent and capable of attaining the emotional mood. They are attractive and capable of being relished. When these permanent emotions of the poet become intense, he writes a poetic composition, and he expresses them in his creation. When the appreciator reads it

46. *KP* IV. 30.
रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ॥

or views a drama, these permanent emotions in his mind get invoked and attain the emotional mood, and give him immense aesthetic delight. As these permanent emotions are permanently present in everybody's mind, they are capable of being generalised, they transcend all time and place.

According to the theory, Rasa arises as a result of the conjunction of Vibhāva, Anubhāva and Vyabhicāribhāva. Different views have prevailed as regards how this conjunction takes place and how Rasa arises. Different theorists have explained it differently.

Vibhāva : Vibhāva gives an awareness of a particular knowledge ; *nimitta, hetu, kāraṇa* etc. are its synonyms. Vibhāva is the cause or instrument that evokes Sthāyibhāva which is permanently present in our mind. Vibhāva is the objective condition of producing an emotion. Sentiment of love is permanently present in our mind but a character like Śakuntalā or circumstance like Spring season may be a cause of evoking it. The various acts of the princes eager to marry Indumatī are the cause of humour. Death of Daśaratha is the cause of pathos. Vibhāva is of two types : (1) Ālaṁbanavibhāva and (2) Uddīpanavibhāva. Ālaṁbanavibhāva means a person or persons with reference to whom the emotion manifests itself, as for instance, Duṣyanta and Śakuntalā or Rāma and Sitā. Uddīpanavibhāva means the circumstances which excite the emotion. A man may feel attracted towards a woman if the circumstances are cooperating. It is easy for a man to feel attracted towards a young woman if they are left alone and if there is beautiful scenery before them ; the moon peeping through the clouds, the fragrant and gentle breeze blowing, the cuckoo bird singing and the like. Any one of such circumstances may be regarded as Uddīpanavibhāva. Both the man and the woman are Ālaṁbanavibhāva for each other. Nature's beauty or solitude is Uddīpanavibhāva. Duṣyanta and Śakuntalā are the object of love. But the wasp-episode, nature's beauty in the forest and solitude are required to make them feel attracted to each other. Ālaṁbanavibhāva is of two types : (i) Viṣaya and (ii) Āśraya. Sentiment of love is Viṣaya. A person in whom love manifests is Āśraya. Thus Ālaṁbana-

vibhāva is not merely a person, but a thought or an objective condition, like patriotic thought which can also be regarded as Ālaṁbanavibhāva. Bharata gives a list of Ālaṁbanavibhāva-s for different Rasa-s. Pleasant, tender, good-looking, attractive and youthful woman and man are the Ālaṁbanavibhāva for the Śṛṅgārarasa. The sarcastic person with deformity of limbs and dress is the Ālaṁbanavibhāva of humour (Hāsyarasa). A majestic person with magic powers is Ālaṁbanavibhāva of the wonderous sentiment. A terrible person with many faces like Ravaṇa who is crooked and arrogant is the Ālaṁbanavibhāva of Raudrarasa. A miserable, poor, helpless, diseased and sad person is the Ālaṁbanavibhāva of the Karuṇarasa. According to the tradition the Ālaṁbanavibhāva should be a person and the circumstances like nature's background should be Uddīpanavibhāva.

Uddīpanavibhāva must suit the time, the place, the tradition and appropriateness, as for instance, long black hair may suit the Indian tradition, but in Europe it may be only short hair, with a few golden streaks that may be regarded as appropriate. Boating could be good Uddīpanavibhāva in Summer and not in Winter. The moonlight is proper Uddīpanavibhāva for love in union (Saṁbhogaśṛṅgāra). It is also an Uddīpanavibhāva for love in separation (Vipralaṁbhaśṛṅgāra). It is also Uddīpanavibhāva for pathos in case of a widowed person. Sometimes, the same person could be Ālaṁbanavidhāva for different Rasa, as for instance, the miserable Sudāma is the Ālaṁbanavibhāva of the pathetic sentiment when the poet describes his poverty and misery. The same Sudāma with his torn, untidy dress becomes an Uddīpanavibhāva of humour for the royal attendants at the entrance of Kṛṣṇa's palace at Dwārikā.

Anubhāva-s : Anubhāva-s are bodily expressions by which the emotion is known. An arch glance of a lady or her inviting smile may be regarded as an Anubhāva.[47] These expressions

---

47. *NŚ* VI. 45, Vṛtti, p. 85.
तस्य नयनचातुर्यभ्रूविक्षेपकटाक्षसञ्चारललितमधुराङ्गहारवाक्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः ।

are through the body or through speech or mind. Anubhāva generally follows main sentiment. We can know the emotion in the mind of the character through these expressions only. If Vibhāva is the cause of the emotion, Anubhāva is the result of the emotion. The emotion of love arose in the mind of Pāṇḍu after seeing the beauty of Spring season in nature and Mādri his wife. His colourful clothes, horripilation and intentness in his look tell us of his emotion of love. An actor's gestures cause Rasa in the appreciator's mind. In poetic composition an appreciator reads about the bodily expressions of a character and imagines his state of mind.

Bharata has classified Anubhāva into three categories: (i) Āṅgika (ii) Vācika and (iii) Sāttvika. Later on the (iv) Āhārya also was added. Āṅgika-anubhāva means bodily expressions like smile, tears, arch glance, tossing up of hands. Tears are the Āṅgika-anubhāva of the pathetic emotion. The dialogue, the monologue, lecturing, speaking in dream etc. which are expressed through spoken word can be regarded as the Vācika-anubhāva. Sāttvika-anubhāva consists of expressions indicative of mental state, as for instance, motionlessness and intentness of look can be the Sāttvika-anubhāva of the wonderous emotion (Adbhutarasa). Āharya-anubhāva consists of the dress, ornaments etc. The old torn out clothes can be the Āhārya-anubhāva of the pathetic emotion.

Sañcāribhāva :

The impermanent emotions called Sañcāribhāva-s are referred to as Vyabhicāribhāva-s. They are temporary and change according to change in Rasa. The prefix *vi* indicates diverseness (*vaividhya*) and *abhi* indicates that they lead towards the principal Rasa.[48] The root *cara* indicates movement as they lead us to the main Rasa in the poetic composition. These subordinate emotions are expressed through words, bodily gestures, tone and mental disposition (Sattva). Just as the rising sun brings the day these subordinate emotions bring the dominant emotions. If the dominant emotions are

---

48. *NŚ* VII. 27, Vṛtti, p. 97.
विविधाभिमुखेन रसेषु चरन्तीति व्यभिचारिणः ।

comparable to the sea, the secondary emotions can be compared to the waves. The waves emerge from the sea and merge into the sea. In the same way the secondary emotions emerge from the primary emotions and merge into them. The secondary emotions help the dominant emotions to attain the emotional mood called Rasa. The dominant emotions are basic. The subordinate emotions depend upon them. The secondary emotions do not last till the end of the drama or poetic composition. Their impact is momentary. They give impetus to the dominant emotions. The secondary emotions follow the dominant ones. Love can be regarded as the cause of anxiety. But no cause of love can be given as it is the permanent or dominant emotion.

Sañcāribhāva-s can be innumerable. But Bharata has fixed the number as thirty-three. These are : Nirveda, Glāni, Śaṅkā, Asūyā, Mada, Śrama, Ālasya, Dainya, Moha, Smṛti, Dhṛti, Vrīḍā, Capalatā, Harṣa, Āvega, Jāḍya, Garva, Viṣāda, Autsukya, Nidrā, Apasmāra, Suṣupti, Prabodha, Amarṣa, Avahittha, Ugratā, Mati, Vyādhi, Unmāda, Maraṇa, Trāsa, and Vitarka.[49] The number of these secondary emotions increases with later writers. Bhoja, for instance, includes Sāttvikabhāva-s in Vyabhicāribhāva-s. He also replaces Apasmāra and Maraṇa by Īrṣyā and Śama. Hemacandra adds Dambha, Udvega, Kṣudhā and Tṛṣṇā. Rāmacandra and Guṇacandra have included a few more along with Kṣudhā and Tṛṣṇā namely Maitrī, Muditā, Śraddhā, Dayā, Upekṣā, Arati, Santoṣa, Kṣamā, Mārdava, Ārjava, Dākṣiṇya etc. Agnipurāṇa

---

49. *KP*, IV. 31-34.

निर्वेदग्लानिशङ्काख्यास्तथासूयामदश्रमाः ।
आलस्यं चैव दैन्यं च चिंतामोहस्मृतिधृतिः ॥
व्रीडा चपलताहर्ष आवेगो जडता तथा ।
गर्वो विषाद औत्सुक्यं निद्रापस्मार एव च ॥
सुप्तं प्रबोधोऽमर्षश्चाप्यवहित्थमथोग्रता ।
मतिः व्याधिस्तथोन्मादस्तथा मरणमेव च ॥
त्रासश्चैव वितर्कश्च विज्ञेया व्यभिचारिणः ।
त्रयस्त्रिंशदमी भावा समाख्यातास्तु नामतः ॥

fixes the number as thirty-one. It drops Nidrā, Suṣupti and Maraṇa and adds Śama.

This arrangement of the Primary, Secondary and derived emotions accepted by Bharata and other writers on Sanskrit poetics cannot be accepted as they are in the context of modern psychology. Still it can be said that they are connected with our principal mental states and basic mental traits. Sthāyibhāva-s are permanently latent emotions in our mind. Sañcāribhāva-s manifest themselves according to an occasion. Sthāyibhāva-s are permanent states of mind like the sea. Sañcāribhāva-s come and go like waves in the sea.

Sāttvikabhāva-s

Bharata regards Sāttvikabhāva-s as related to Sattva the mind-body apparatus. It is not possible to imagine tears from a person who does not apply his mind to bring them out. The drama being reproduction of the worldly existence requires *Sattva.* Re-enactment of the worldly existence would not be possible without this mind-body apparatus. Actor's expression should appear realistic. The actor has to identify himself with the role he plays. The joy or sorrow to be expressed according to the role an actor plays, is expressed through horripilation or tears. In a way Sāttvikabhāva-s are somewhat similar to Anubhāvas which are bodily expressions like a loving glance of a lady in love or running away by a person who experiences fear. The action of Anubhāva-s is easier, but Sāttvikabhāva-s have something to do with inner secrets of the mind-body apparatus. The face becoming pale or mouth drying up are like reflex action or involuntary actions over which we do not have conscious control. Such an action automatically comes.

Bharata lists eight Sāttvikabhāva-s namely, (i) being stunned or motionlessness-Stambha, (ii) horripilation-Romāñca, (iii) perspiration-Sveda, (iv) change in voice-Svarabhaṅga, (v) trembling-Kampa, (vi) change in complexion-Vaivarṇya, (vii) tears-Aśru and (viii) fainting-Mūrcchā. The term Sattva means the individual soul, the body and their functions according to the *Rasataraṅgiṇī*. The *Daśarūpaka* gives slightly different meaning of Sattva. The Sāhityadarpaṇa also mentions

Sattva as the mind suitable to the art of expressing other's joys and sorrows.

Sāttvikabhāva-s are external expressions of the internal feeling. Like Anubhāva-s they are expressed through the body. According to Bharata, Sattva means the product of mind or state of mind (*manaḥ-prabhava*) in concentration. The term Sattva has several shades of meaning namely, existence, state, essence, nature, inner state, life, self consciousness, mind, senses etc. The term Sāttvika should mean such bodily characteristics by which awareness regarding the existence is created. It may mean the natural function of consciousness or senses. In the context of drama, it may mean 'bodily expressions of the mind in concentration'. It is true that *Sattva* is the product of mind, and the natural bodily expressions of the inner emotions, therefore, should be called Sāttvikabhāva-s or associated emotional expressions. Horripilation is a Sāttvikabhāva because it is a natural bodily expression of a happy frame of mind. Hair standing erect all over the body is a bodily process, but it originates from the joyous state of mind. When the mind is absorbed in joy its expression in the form of horripilation takes place. Sāttvika-bhāva-s are thus an effortless natural process of the body, derived from the inner emotion of the mind.

The discussion on Rasa was started by Abhinavagupta in his commentary on Bharata's work, when he discussed Bharata's maxim on Rasa. The discussion centred round two words (i) conjunction (*saṁyoga*) and (ii) the expression of Rasa (*rasaniṣpatti*). Just as flamelets produce an appearance of a permanent flame, diverse sentiments which come and go, produce the appearance of one dominant emotion of love, hate, heroism etc. Rasa is a dominant emotion aroused by artistic situation. The question raised by ancient writers was this : How are our dominant emotions aroused by artistic means ? Bhaṭṭa Lollaṭa, Śrī Śaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta have tried to explain and provide an answer to this question following their own schools of thought.

Bhaṭṭa Lollaṭa's View :

Bhaṭṭa Lollaṭa, it seems, is the earliest commentator of Bharata to offer an explanation. He is almost unknown and

his work is apparently lost, except a brief review of his explanation in Abhinavagupta's commentary on the *Nāṭyaśāstra*, which is almost copied or reproduced by later writers like Mammaṭa and Hemacandra. Lollaṭa took the Vibhāva-s as the direct cause (*Kāraṇa*) of Rasa, which is therefore an effect (*anukārya* or *utpādya*), and the word *niṣpatti* of Bharata is explained as *utpatti* or *puṣṭi*. The Rasa, found in characters like Rāma is attributed to the actor who imitates the character in form, dress and action. The spectator is charmed by the skill in acting by the actor.[50] Thus the Vibhāva Anubhāva and Vyabhicāribhāva are described or set forth vividly by actors. They cooperate together and in their conjunction Rasa is produced.[51] The view of Bhaṭṭa Lollaṭa is called *utpattivāda*. Bhaṭṭa Lollaṭa is a follower of Mīmāṁsā school. He employs Mīmāṁsā terminology like cause, effect, cooperation etc. He sees relation of cause and effect (*janya-janakabhāva saṁbandha*) between the objective conditions, the person and excitants (Vibhāva-s) and the dominant emotion (Sthāyin). This is not appropriate because the dominant emotion is not caused. It is permanently present though latent in the subconscious

---

50. *Abh* on *NŚ* VI. 22.
रसविषयलक्षणसूत्रमाह—विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः । अत्र भट्टलोल्लटप्रभृतयस्तावदेवं व्याचख्युःविभावादिभिः संयोगोऽर्थात्स्थायिनस्ततो रसनिष्पत्तिः । तत्र विभावश्चित्तवृत्तेः स्थाय्यात्मिकाया उत्पत्तौ कारणम् । अनुभावाश्च न रसजन्या अत्र विवक्षिताः । तेषां रसकारणत्वेन गणनानर्हत्वात् ।···तेन स्थाय्येव विभावानुभावादिभिरुपचितो रसः । स्थायी भवत्यनुपचितः । स च उभयोरप्यनुकार्ये अनुकर्तर्यपि (वि) चारानुसंधानबलादिति चिरंतनानां चायमेव पक्षः । तथा हि दण्डिनाप्यलंकारलक्षणेऽभ्यधायि रतिः शृङ्गारतां गता रूपबाहुल्ययोगेन इति, अधिरुह्य परां कोटिं कोपो रौद्रात्मतां गतः इत्यादि च ।

51. *KP* IV, p. 87.
एतद् विवृण्वते विभावैः ललनोद्यानादिभिः आलम्बनोद्दीपनकारणै रत्यादिको भावो जनितः अनुभावैः कटाक्षभुजाक्षेपप्रभृतिभिः कार्यैः प्रतीतियोग्यः कृतः व्यभिचारिभिः निर्वेदादिभिः सहकारिभिः उपचितः मुख्यया वृत्त्या रामादौ अनुकार्ये तद्रूपतानुसन्धानात् नर्त्तकेऽपि प्रतीयमानो रसः इति भट्टलोल्लटप्रभृतयः ।

stratum of our personality. The vibhāva-s are not the cause but only instrument.

Dasgupta, S.N. referring to Mammaṭa's understanding of Bhaṭṭa Lollaṭa's view says : "Mammaṭa in speaking of Bhaṭṭa Lollaṭa's view says that the dominant emotion of love is produced or aroused by the Vibhāva-s consisting of a woman on one hand and the exciting circumstances like garden, moonlight etc. on the other, then it is made intelligible by the external gestures of the actors and this being heightened by the free flow of the associated emotions, one intuits the Rasa mainly in the hero of the plot and also in the player who has tried to live up to him. According to this view the dominant emotion of the aesthetic type is produced by Vibhāva-s, made intelligible by Anubhāva-s and enriched by the associated changing feelings (Vyabhicāribhāva-s). Though this emotion primarily excited in dramatic personage (e.g. Rāma or Sītā) yet by imitation or assumption of the role of Rāma or Sītā it appears in the actor or by transference into the aesthetic audience who witness the play, and the emotion thus roused in the audience is called Rasa".[52] Mammaṭa refutes Bhaṭṭa Lollaṭa's view that Rasa is related to the Vibhāva-s in the relation of the produced and the producer (*janya-janaka-bhāvasaṁbandha*) as effect and cause. Bhaṭṭa Lollaṭa appears to follow Mīmāṁsaka doctrine in explaining the Rasa-Sūtra.

Śaṅkuka's View

Śaṅkuka, the next commentator of Bharata argues that Rasa is not 'produced' as held by Lollaṭa. According to Śaṅkuka, Rasa is 'inferred'. The dominant emotion (Sthāyin) is inferred to exist in the actor, (although it actually does not exist in him) by means of the Vibhāva-s cleverly displayed by him, by his skill in acting and produces an illusion of identity with the original hero of the plot. The spectator senses the emotional mood and enjoys a peculiar charm. This develops into relishable condition called Rasa. The realisation of Rasa, according to Śaṅkuka, is a process of logical inference. The

52. Dasgupta, S.N. (ed.), *History of Sanskrit Literature*, 2nd edition, Calcutta, 1962, p. 596.

term *niṣpatti* in Bharata's Rasa-Sūtra is explained as *anumiti*, the Vibhāva stands to Rasa, in the relation of the cause of inference (*anumāpaka*) and 'the inferred' (*anumāpya*).

Śaṅkuka employs the analogy of horse (*citraturaganyāya*), by which a horse drawn in a painting is called horse. This knowledge should be differentiated from :

(i) true knowledge (*samyak jñāna*) that 'he is Rāma'.

(ii) the false perception : (*mithyā jñāna*). 'One whom I thought to be Rāma is not Rāma'. Here perception is followed by negation.

(iii) the doubtful knowledge (*saṁśaya-jñāna*), 'I doubt whether he is Rāma or not.'

(iv) perception of similarity, (*sādṛśya-jñāna*), 'He is like Rāma'.

Thus, according to Śaṅkuka the relation between the original character and the actor is totally different from the above four types of perception. Śaṅkuka then says that the actor imitates the dominant emotion (Sthāyibhāva) of the original character (*anukārya*), but the spectator infers that the emotions of the actor are real inspite of their being artificial. This happens because of the perfectness in acting. Śaṅkuka says that the Sthāyibhāva which is imitated by the actors and inferred by the spectator is Rasa.[53] Thus we find that Śaṅkuka

---

53. *KP*, IV, p. 88.
राम एव अयम्, अयमेव राम इति, न रामोऽयमिति औत्तरकालिके बाधे रामोऽयमिति, रामः स्याद् वा न वाऽयमिति रामसदृशोऽयमिति च सम्यङ् मिथ्यासंशय सादृश्यप्रतीतिभ्यो विलक्षणया चित्रतुरगादिन्यायेन रामोऽयमिति प्रतिपत्त्या ग्राह्ये नटे—

सेयं ममाङ्गेषु सुधारसच्छटा सुपूरकर्पूरशलाकिका दृशोः मनोरथश्रीर्मनसः शरीरिणी प्राणेश्वरी लोचनगोचरं गता ।।

दैवादहमद्य तया चपलायतनेत्रया वियुक्तश्च ।
अविरल विलोलजलदः कालः समुपागतश्चायम् ।।

इत्यादिकाव्यानुसन्धानत्वात् शिक्षाभ्यास निर्वर्तितस्वकार्यप्रकटनेन च नटेन एव प्रकाशितैः कारणकार्यसहकारिभिः कृत्रिमैरपि तथाऽनभिमन्यमानैः

(क्रमशः)

comments and explains Bharata's maxim in the light of Nyāya School of philosophy.

Śaṅkuka's view is discredited by later writers. It disregards the fact that the inference of a thing can never produce the same charm as its direct cognition. Moreover Rasa cannot be cognised by ordinary means of knowledge. The feeling of Rāma, the hero represented in the drama, being past, cannot be cognised by organs of sense belonging to present time and the present place.[53](a)

The Vibhāva-s are not efficient cause (*Kāraka-hetu*) as held by Lollaṭa. They are not even the logical cause (*Jñāpaka-hetu*) as held by Śaṅkuka. Both the commentators have ignored the spectator. If Rasa is an objective entity whether produced or inferred, how does it bring a subjective feeling of relish in the spectator in whom these factors are believed to be absent? If it is presumed that it exists in the spectator also, the question still remains, how the particular feelings of a particular hero, like Rāma who is different or superior to the spectator himself, can be relished as his own by the spectator? These objections are raised by Bhaṭṭa Nāyaka, as given by Abhinavagupta in his Locana.[54]

विभावादिशब्दव्यपदेश्यैः संयोगाद् गम्यगमकभावरूपाद् अनुमीयमानोऽपि वस्तुसौन्दर्यबलाद् रसनीयत्वेन अन्यानुमीयमानविलक्षणः स्थायित्वेन संभाव्यमानो रत्यादिभावः तत्रासन्नपि सामाजिकानां वासनया चर्व्यमाणः रसः इति श्रीशङ्कुकः ।

53(a). *Ekavalī*, p. 94.
एतदप्यग्राहि यतः प्रत्यक्षमेव ज्ञानं सचमत्कारं नानुमित्यादिरिति लोकप्रसिद्धिमवधूयान्यथाकल्पने मानाभावः ।

54. Locana, pp. 67-68.
रसो यदि परगततया प्रतीयते तर्हि ताटस्थ्यमेव स्यात् ।
न च स्वगतत्वेन रामादिचरितमयात्काव्यादसौ प्रतीयते ।
स्वगतत्वेन च प्रतीतौ स्वात्मनि रसस्योत्पत्तिरेवाभ्युपगता स्यात् । सा चायुक्ता सामाजिकानां प्रत्यविभावत्वात् । कान्तात्वं साधारणं वासनाविकासहेतुः विभावानां प्रयोजकमिति चेत् देवतावर्णनादौ तदपि कथम्? न च स्वकान्तास्मरणं मध्ये संवेद्यते । अलोकसामान्यानां च रामादीनां ये समुद्रसेतुबन्धादयो विभावास्ते कथं साधारण्यं भजेयुः ।

Bhaṭṭa Nāyaka's View :

According to Bhaṭṭa Nāyaka, Rasa is enjoyed in connection with the Vibhāva-s through the relation of the enjoyer and the enjoyed (*bhojaka* and *bhojya*). He postulates three different functions of a word namely : (i) expressed sense (Abhidhā) admitted by Mīmāṁsaka-s and grammarians. (ii) Bhāvakatva and (iii) Bhojakatva. Abhidhā or primary sense is given an extended meaning so as to include indication (Lakṣaṇā) in its scope.[55] Bhāvakatva is (derived from Bharata's general definition of Bhāva) described as power of generalisation or universalisation (Sādhāraṇīkaraṇa) of Vibhāva, Anubhāva etc.[56] For instance, the Vibhāva Sītā, is understood through this power not as particular individual but in general character of a woman, and Sthāyibhāva e.g. Rāma's love towards her is taken as love in general. The Sthāyibhāva is enjoyed in its general form by the third function of Bhojakatva, the Vibhāva-s are sensed in their general form. This enjoyment is described as similar to the enlightened blissful knowledge which arises from the prominence of the attribute of goodness (Sattva-guṇa)[57] and differs from worldly happiness It is different from two kinds of experience *anubhava* and *smaraṇa*, It consists of the qualities of melting, pervading and expanding the mind. It is comparable to the indescribable joy in divine meditation. Thus Rasa consists in permanent mood (Sthāyibhāva), experienced in generalised form in poetry and drama through the powers of primary

---

55. Locana, p. 68.
अभिधा लक्षणैव ।

56. *Abh* on NŚ. De, S.K. : *Some Problems of Sanskrit Poetics*, Calcutta, 1959, p. 224.
विभावादिसाधारणीकरणात्मना अभिधातो द्वितीयनांशेन भावकत्वव्यापारेण भाव्यमानः···

57. *KP* IV, p. 90.
न ताटस्थेन न आत्मगतत्वेन रसः प्रतीयते न उत्पद्यते न अभिव्यज्यते अपि तु काव्ये नाटये च अभिधात द्वितीयेन विभावादिसाधारणीकरणात्मना भावकत्वव्यापारेण भाव्यमानः स्थायी सत्त्वोद्रेकप्रकाशानन्दमयसंविद्विश्रान्तिसतत्त्वेन भोगेन भुज्यते इति भट्टनायकः ।

sense and emotive sense (Bhāvakatva) and is enjoyed by blissful process (known as Bhoga), till it is raised to the level of delightful relish, which is not worldly and which is similar to the meditation of she ultimate reality (Brahman). Thus we find that Bhaṭṭa Nāyaka explains Bharata's Rasa-sūtra following Sāṅkhya system of philosophy, as he borrows terminology and ideas from that system.

Abhinavagupta's View :

Abhinava interprets Bharata's maxim to mean that Rasa is suggested by the union of the permanent mood with the Vibhāvas through the relation of the suggested (*vyaṅgya*) and the suggestor (*vyañjaka*) and that *niṣpatti* of Bharata should mean *abhivyakti*. Abhinava points out that there is no need and there is no authority for assuming two powers viz. Bhāvakatva and Bhojakatva. They are included in suggestion (Rasa-vyañjanā). Bharata's dictum (*kāvyārthān bhāvayanti iti bhāvāḥ*—Cha. VII) implies that bhāvakatva is inherent in all bhāva-s as cause of existence or diffusion of the sense of poetry. It consists in suitable use of Guṇa and Alaṅkāra for awakening Rasa through suggestive power of word and sense.

As for *bhoga* or *bhojakatva* there is no such process beyond Rasa-pratīti or perception of Rasa. If it is relish or enjoyment it is already admitted ; and nothing can be gained by giving a new name to the same idea. Bhoga supposed by Bhaṭṭa Nāyaka consists in enjoyment of Rasa which is possible by suggestive power of poetry, (called Vyañjanā), falls within its scope and need not be taken as separate function.[58]

According to Abhinavagupta Rasa-pratīti is *abhivyakti* or manifestation by the power of suggestion, which results in an extraordinary state of relish known as *rasanā*, *āsvāda* or *carvaṇā*. What is manifested is not Rasa itself but its reflection in the form of a subjective condition of aesthetic enjoyment in the reader. This taste or relish is different from the ordinary

---

58. Locana, p. 70.
भोगीकरणव्यापारश्च काव्यात्मकरसविषयो ध्वननात्मैव···अलौकिके द्रुति-विस्तरविकासात्मनि भोगे कर्तव्ये लोकोत्तरो ध्वननव्यापार एव मूर्धाभिषिक्तः ।

(or *laukika*) type, because its means, the Vibhāva-s are not to be taken as ordinary (or *laukika*) causes. Although Rasa requires these factors for its manifestation and cannot exist without them, it cannot be regarded as ordinary effect. The cause and effect relation is not applicable in this case. Vibhāva-s are not experienced separately. They appear as a whole. Rasa is thus indivisible (*akhaṇḍa*). At the time of relish, Rasa is raised to our consciousness. The writers on Sanskrit poetics employ the analogy of a beverage which is made up of black pepper, candied sugar, camphor and other ingredients and yet gives us a taste different from that of its constituents. Abhinava also maintains that the permanent mood (Sthāyin) inferred from its ordinary causes like woman, garden etc. remains in the hearts of the appreciating audience in the form of latent impressions.[59] On reading a poem or witnessing a drama this permanent mood is suggested by the Vibhāva-s, which cease to be ordinary causes, and go by the name of Vibhāva-s in poetry or drama, and which are taken in their general form without specific connections. The Vibhāvas are generalised in the minds of the readers and do not refer to particularities not through the power of *bhāvakatva* as supposed by Bhaṭṭa Nāyaka, but through the suggestive power of word and sense, and through skilful use of Guṇa and Alaṅkāra in poetry, and clever representation in the drama. The permanent mood which is the source of Rasa is generalised as the germ of it exists in the reader's mind in the form of impressions. This combined with the beauty of the generalised representation of the Vibhāva-s removes all temporal and spatial limitations. Although Rasa is relished by an individual, it is relished in generalised form and he does not think that it is relished by him alone, but by all persons of poetic sensibility.[60]

---

59. *KP*, IV, p. 92.
सामाजिकानां वासनात्मतया स्थितः ।

60. *KP*, IV, p. 91.
लोके प्रमदादिभि: स्थाय्यनुमानेऽभ्यासपाटववतां काव्ये नाटये च तैरेव करणत्वादिपरिहारेण विभावादि व्यापारवत्त्वाद् अलौकिक विभावादिशब्द

(क्रमश:)

There is in the mind a latent impression of feelings, which we once went through and this is roused when we read a poem which describes similar things. By universal appeal we become part and parcel of the same feeling and imagine ourselves in the same condition. Thus, the feeling is raised to the state of relish called Rasa. In Rasa lies the essence of poetic enjoyment. The theorists presuppose (i) latent impression (Vāsanā) and (ii) universal sympathy (Sādhāraṇīkaraṇa). Thus those who have never experienced feelings of love and have no impression of experience left in them can never relish Rasa in poetry. The impression is natural, but it may be acquired by study and experience. The writers on Sanskrit poetics criticise dull grammarians and old Mīmāṁsaka-s to whom such relish of Rasa is denied. They declare that only a person with poetic sensibility is able to relish Rasa. Rasa is not an objective entity which can reside in actor or the hero. It is realised by the reader's own capacity of enjoyment. Thus a degree of culture and aesthetic instinct is expected in the critic or the connoisseur (*rasika* or *sahṛdaya*) who is an *adhikārin*.[61]

Nature of Rasa

Viśvanātha summarises the views of most of the exponents of the concept of Rasa. According to him Rasa is : (i) indivisi-

---

व्यवहार्यैमंमैवैते शत्रोरेवैते तटस्थस्यैते न ममैवैते न शत्रोरेवैते न तटस्थस्यैवैते इति सम्बन्धविशेषस्वीकारपरिहारनियमानध्यवसायात् साधारण्येन प्रतीतैरभिव्यक्तः सामाजिकानां वासनात्मतया स्थितः स्थायी रत्यादिको नियतप्रमातृगतत्वेन स्थितोऽपि साधारणोपायबलात् तत्कालविगलित परिमितप्रमातृभाववशोन्मिषितवेद्यान्तरसंपर्कशून्यापरिमित भावेन प्रमात्रा सकलहृदयसंवादभाजा साधारण्येन स्वाकार इवाभिन्नोऽपि चर्व्यमाणः पुर इव परिस्फुरन् हृदयमिव प्रविशन् सर्वाङ्गीणमिवालिङ्गन् अन्यत्सर्वमिव तिरोदधत् ब्रह्मास्वादमिवानुभावयन् अलौकिक चमत्कारकारी शृङ्गारादिको रसः ।

61. Locana (p. 11).
अधिकारी चात्र विमलप्रतिभानशाली सहृदयः ।…येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः ।

ble, (ii) self-luminous, (iii) full of delight, (iv) having intellectual appeal, (v) devoid of touch of any other feeling, (vi) equal to the joy of meditation, (vii) derives its life from extraordinary strikingness and (viii) it is non-separable from its own form.[62]

(i) indivisible : Rasa is not divisible, in the sense that it is experienced in its completeness or totality. When the exciting factors (Vibhāva-s) and physical expressions (Anubhāva-s) and secondary emotions (Sañcāribhāva-s) are one with the permanent mood (Sthāyin) then alone Rasa is experienced. Rasa cannot be experienced in parts or pieces namely any of the above factors separated from others.

(ii) Rasa is self-shining. It does not depend upon other factors to reveal it.

(iii) full of delight. Rasa brings delight, which is different from worldly joy. It is similar to the joy in meditation.

(iv) Rasa appeals to the intellect : Man's mind experiences the generalised emotions. Rasa activates the mind. Experiencing Rasa is an intellectual activity.

(v) devoid of touch of any other feeling ; An appreciator while experiencing Rasa does not experience any other feeling. He becomes devoid of such feelings as mine, thine or other's etc. He does not experience the awareness as that of a friend or foe or neutral. At the time of experiencing Rasa, he solely experiences Rasa alone. He loses awareness of time and space and his own self.

(vi) eq al to the joy of meditation : To describe the delight of Rasa, the analogy of joy in meditation of a *yogin* is alone useful. The delight experienced in Rasa is not the same as experienced by an ascetic in meditation of god. It is similar to the joy of meditation. It is similar to spiritual bliss. In spiri-

---

62. *SD*. III. 2-3.

सत्त्वोद्रेकाखण्डस्वप्रकाशानन्दचिन्मयः
वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः ।
लोकोत्तरचमत्कारप्राणः कैश्चित्प्रमातृभिः
स्वाकारवदभिन्नत्वेनायमास्वाद्यते रसः ॥

tual bliss, limitless joy is experienced, in which one's ego gets dissolved. Aesthetic delight is somewhat similar in nature, to the spiritual bliss.

(vii) Rasa derives its life from the extra-ordinary strikingness: The life of Rasa is extraordinary strikingness. An extraordinary wonder is experienced in Rasa. The mind expands in Rasa-experience. The mind experiences joyous wonder just as miracle causes wonder and joy.

(viii) Rasa is not separable from its own form: Rasa has its own form. It cannot be experienced in any other form. An appreciator has his own Rasa-experience which is not the same in case of another appreciator.

Obstructions in Rasa Experience

When the dominant emotion is grasped unobstructed it is called Rasa.[63] The enjoyment of aesthetic nature derived from a drama or poetry should be unobstructed. The success of a play or poetry lies in its unobstructed appreciation. It is the duty of a poet or a dramatist to ensure that the connoisseur enjoys the poetic or dramatic composition without any obstructions. If a person enjoying a delicious food gets a piece of stone, his relish is obstructed. Similarly an appreciator who comes across an obstacle, has his relish obstructed. When propriety of the excitants etc. is observed in a poem or a drama, the dominant emotions attain the state of aesthetic configuration and the appreciator enjoys it fully. The poet, poetry and the appreciative audience, all these three complete the process of Rasa experience. The obstructions of Rasa also relate to these three. Some obstructions relate to the poet, others to poetry, and the rest of them relate to the appreciator.

Ānandavardhana's View:

The poet is primarily responsible for Rasa-experienee. The errors or defects which he incorporates into his work become obstructions. Ānandavardhana enumerates five such obstructions which mar the experience of Rasa. They are as follows:

---

63. Abh. on *NŚ*, p. 280.
सर्वथा रसात्मकवीतविघ्नप्रतीतिग्राह्योभाव एव रसः ।

(i) the acceptance of the excitants etc. belonging to the opposite Rasa,

(ii) lengthy description of the objects related to Rasa,

(iii) untimely commencement and the sudden stoppage of Rasa,

(iv) the repeated heightening of the dominant mood which has attained climax,

(v) impropriety of the code of conduct.[64]

In the opinion of Ānandavardhana, the excitants etc. that are suitable to the Rasa alone should be depicted in a poem. Depiction of the excitants that are helpful to the Rasa which is different from the Rasa being presented, mars the beauty of the dominant Rasa. The poet should avoid depicting anything that is opposed to the main Rasa in his poem. Too lengthy description of things related to Rasa is also tiring. Proper proportion of description should be maintained. The untimely stoppage causes obstruction in Rasa-experience. Similarly sudden commencement also mars the Rasa. Therefore both these should be avoided. Heightening of Rasa in which climax is reached is unnatural. Propriety of conduct is inevitable in Rasa-experience. Impropriety is a very strong cause of obstruction. Propriety is considered the life-source of poetry that has Rasa as dominant element.

Abhinavagupta on Rasavighna-s

Abhinavagupta, the ablest exponent of theory of Rasa believes that Rasa is suggested. He thinks that "the emotion that is enjoyed without any obstructions, alone should be

---

64. *Dhv*. III. 18, 19 :

विरोधिरससम्बन्धि विभावादिपरिग्रहः ।
विस्तरेणान्वितस्यापि वस्तुनोऽन्यस्य वर्णनम् ॥
अकाण्डे एव विच्छित्तिरकाण्डे च प्रकाशनम् ।
परिपोषं गतस्यापि पौनःपुन्येन दीपनम् ॥
रसस्य स्याद् विरोधाय वृत्त्यनौचित्यमेव च ।

regarded as Rasa."[65] In his commentary on Bharata's *Nāṭyaśāstra*, he enumerates seven obstructions which hamper Rasa-experience.[66] Although they mainly relate to the appreciator, they also relate to the poet and his poetry to some extent. They are as follows :

(i) absence of imagination (*sambhāvanā-viraha*),

(ii) absence of poet's sense of time and place (or presence of personal spatial and temporal sense) (*svagata-paragata-deśa-kāla viśeṣāveśa*),

(iii) reliance on personal joys and sorrows (*nija-sukhādivivaśībhāva*),

(iv) lack of artistic harmony in depicting excitants etc. (*pratīti-upāya-vaikalya*),

(v) absence of clarity (*sphuṭatva-abhāva*),

(vi) insubordination of the dominant emotion (apradhānatā),

(vii) doubtful conjunction of the excitants etc. (*saṁśaya-yoga*).

(i) absence of imagination (*sambhāvanā-viraha*) :

The subject matter of a poem is generally imaginary. An appreciator must believe it as if it were true ; so that he can enjoy it fully and appreciate it. Truth of poetry is not historical truth. One has to believe it as probable. The world of poetry is different from the world of reality. Therefore one cannot question whether all that appears therein is true or false. Such questioning on behalf of the appreciator may hamper Rasa-experience. The incidents, the characters, the objects, language, code of conduct etc. as depicted in poetry are bound to be imaginary and hence, different from those in

---

65. *Abh*. p. 280.
सर्वथा रसनात्मकवीतविघ्नप्रतीतिग्राह्यो भाव एव रसः ।

66. *Ibid*., p. 280.
प्रतिपत्तावयोग्यता सम्भावना विरहो नाम स्वगतपरगतत्वनियमेन देशकाल विशेषावेशो निजसुखादिविवशीभावः प्रतीत्युपायवैकल्यं स्फुटत्वाभावो-ऽप्रधानता संशययोगश्च ।

world around us. But they are to be accepted as probable. The appreciator who would question their probability cannot enjoy or obtain aesthetic joy. Miracles can hardly convince us, but they are to be accepted for appreciation of poetry. The poetic composition is the product of poet's imagination. The appreciator must follow him. As far as poet is concerned he too must make his creation convincing. It the poet fails in giving convincing composition, the appreciator is sure to fail in enjoying it. The poet too is expected to take care to ensure that his creation stands on the firm ground of probability and convincing approach The critics recommend the known subject-matter for Sanskrit dramas for this reason ; that they are easily accepted by the audience.

(ii) absence of poet's sense of time and place or presence of personal sense of time and place (*svagata-paragata-deśakāla-viśeṣāveśa*) :

An appreciator has to shed his personal sense of time and place, and adopt poet's sense of time and place. If an appreciator likes merely his own space and time and dislikes anything else other than these, he cannot fully appreciate poet's creation. If the appreciator thinks that he has nothing to do with Rāma in the poetic or dramatic composition or if he thinks that Rāma is his favourite deity worthy of worship, he cannot identify with the feelings of the poet. If we consider literature as foreign product we become alien. Literature transcends time and place. Men depicted in literature belong to the whole world. Dr. Zivago is not merely hero of Russian novel by Boris pasternak but a universal man. Śakuntalā was never a foreigner to the foreign readers like Goethe a man from outside India. An appreciator cannot afford to confine himself to his own time and place. Only when he comes out of the narrow world of his own, he is able to appreciate the world of poet's creation.

(iii) reliance on personal joys and sorrows (*nija-sukhādi vivaśibhāva*) :

An appreciator should forget his own personal joy or sorrow while appreciating the poetic or dramatic composition.

A viewer overpowered by his own worries cannot appreciate a drama. A person who takes a divorce and remarries another woman can hardly appreciate the suffering of Sītā separated from her husband. An appreciator is expected to identify himself with the joys and sorrows of the characters depicted in the poetic or dramatic composition. It is also poet's duty to make his poetic or dramatic composition attractive so that the appreciator or the spectator would forget his own personal joys and sufferings ; and would identify himself with the joys and sufferings of the poet's world and his creation. A true appreciator identifies himself with poet's composition and experiences generalised feelings and obtains Rasa-experience.

(iv) lack of artistic harmony in depicting excitants etc. (*pratīti-upāya-vaikalya*) :

Excitants etc. are the means of expression. Rasa is suggested by them. Proper harmony and artistic approach in depicting them should be maintained. Impropriety, incompatibility or lack of artistic approach are obstructions of Rasa-experience.

(v) absence of clarity (*sphuṭatvābhāva*) :

Depiction of excitants etc. should be clear. Their presentation should be clear as which excitants relate to which dominant emotion. Suggested sense also should be conveyed clearly. Absence of clarity is the flaw that relates to the poet. If he fails to introduce proper symbols or does not convey the message clearly, the appreciator also fails to appreciate poetry. Similarly, if an actor lacks the skill in acting or conveying emotions in an appropriate and clear manner, the drama fails to make an impact.

(vi) insubordination of the dominant emotion (*apradhānatā*) :

When the dominant emotion is subordinated or when the principal Rasa is made subordinate, Rasa-experience is obstructed. The principal and subordinate Rasa should be given proper importance. Similarly in the depiction of the same Rasa also, the dominant emotion should remain principal and the excitants should remain subordinate ; as the dominant emotion alone ultimately results into Rasa. The poet should

not give undue importance to other less important factors like secondary emotions or physical expressions (Sañcāribhāva-s and Anubhāva-s). The importance given to Sthāyin should be maintained throughout the composition. Vibhāva-s especially Uddīpanavibhāva-s are nonsentient and the secondary emotions (Sañcāribhāva-s) are transient. The poet should avoid giving undue importance to them. If the principal factor is made to appear as subordinate and the subordinate is made principal, the appreciator is bonnd to be confused. Similarly in poetry, other less significant factors like excellences, embellishments, diction etc. are also present. Among them Rasa must be given due importance. If undue emphasis is laid on elements other than Rasa, this flaw of insubordination arises, and thus merits of poetry tend to turn into demerits.

(viii) doubtful conjunction (of the excitants etc.) (*saṁśaya-yoga*) :

The excitants, the physical expressions and secondary emotions combine to give rise to Rasa, when they are in proper conjunction with the dominant emotion (Sthāyin). These various factors should belong to a certain Rasa. If a doubt arises regarding they being related to some other Rasa, then there is no proper conjunction. It would be a doubtful conjunction. Spring season is excitant for a person in love. It is also an excitant of grief for a widow. There should be certainty regarding the spring season being the excitant of love or grief. There should be no doubt about its efficacy to arouse love or grief. Such a doubt creates an obstruction in Rasa-experience. An appreciator too should not have doubt about which factor relates to whom. The death of the beloved is excitant of grief, tears as physical expression, worry, affliction etc. being secondary emotions, all these in proper conjunction give rise to pathos (Karuṇa-rasa). But the death of a diseased, old, worn-out donkey as excitant, tears of Vidūṣaka as physical expression and worry give rise to humour as it is doubtful conjunction.

If there is a flaw in the expression of emotion Rasa-experience is obstructed. If there is a flaw in the appreciator, he cannot properly enjoy Rasa. The flaw primarily relates to

the poet and his poetry. Only secondarily it relates to the appreciator. When the poet, poetry and the appreciator are free from flaws, Rasa can be properly experienced. When the dramatist, the drama and the spectator rise above flaws, Rasa-experience is unobstructed and freely enjoyed.

Mammaṭa's view on the flaws of Rasa :

Mammaṭa enumerates more flaws or obstructions of Rasa than Ānandavardhana and Abhinavagupta. He gives us the flaws of Rasa as follows :[67]

(i) The dominant emotion, secondary emotions or Rasa being mentioned by their name (*svaśabda-vācyatā*),

(ii) Difficulty in imagining excitants or physical expressions (*kaṣṭa-kalpanayā vyaktiḥ*),

(iii) Acceptance of adverse excitants and repeated excitement (*pratikūla-vibhāvādigrahaṇadiptiḥ punaḥ*),

(iv) Sudden depiction or stoppage of Rasa (*akāṇḍe prathanacchedau*),

(v) Too much extension of the subordinate Rasa (*aṅgaya-ativistṛtiḥ*),

(vi) Non-extension of the principal Rasa (*aṅginaḥ ananusandhānam*),

(vii) Change in the nature of characters (*prakṛtīnāṁ viparyayaḥ*),

(viii) Depiction of non-constituent Rasa (*anaṅgasya abhidhānam*).

(i) Mentioning by name (the dominant and the secondary emotions) Rasa etc. (*śabda-vācyatā*) :

67. *KP*, VII. 60, 61, 62.
व्यभिचारिरसस्थायिभावानां शब्दवाच्यता ।
कष्टकल्पनया व्यक्तिरनुभावविभावयोः ॥
प्रतिकूलविभावादिग्रहो दीप्तिः पुनः पुनः ।
अकाण्डे प्रथनच्छैदौ अङ्गस्याप्यतिविस्तृति ।
अङ्गिनोऽननुसन्धानं प्रकृतीनां विपर्ययः ।
अनङ्गस्याभिधानं च रसे दोषाः स्युरीदृशाः ॥

When the emotion or Rasa being depicted is mentioned by name, it is a flaw. The Rasa is to be suggested and not to be mentioned by name or expressed. When Sītā is separated from Rāma, love in separation (Vipralaṁbha-śṛṅgārarasa) arises. It would not be proper to say that Sītā experienced love in separation. If Rasa is mentioned by name, no emotion can be excited in the mind of the appreciator. Suggestion is necessary for the depiction of Rasa. The poet has to employ such poetic elements as symbol, image, myth, embellishment etc. to suggest the emotions. No emotive impact can be caused on the mind of the appreciator, if emotions are mentioned by name.

(ii) Difficulty in imagining excitants or physical expressions (*kaṣṭa-kalpanayā-vyaktiḥ*) :

The excitants and physical expressions serve as means to obtain Rasa-experience. If an appreciator finds it difficult to imagine them, his Rasa-experience is bound to be obstructed. The excitants and physical expressions should be so clearly depicted that there is instantaneous experience of Rasa. All appreciators do not have the same level of intelligence as the poet himself has. The appreciator should not have any difficulty in making out whether the grief described by the poet is related to the death or temporary separation ; whether the poet depicts pathos (Karuṇa) or love in separation (vipralambha-śṛṅgāra). Absence of clarity regarding emotions or expressions may hinder appreciator's Rasa-experience.

(iii) Acceptance of adverse excitants (*pratikūlavibhāvādigrahaḥ*) :

When the poet describes excitants etc. which belong to different or adverse Rasa other than he intends to depict. Rasa-experience is obstructed. If the poet intends to depict emotion of love and introduces excitants of the peaceful sentiment, Rasa-experience is obstructed. Viśvanātha cites a verse[68 (a)] in this connection in which the hero requests his ladylove to give up her pride, knowing the unsteady nature of youth. Here the unsteadiness of youth is indicative of detachment which is

68(a). *SD*, VII ed. by Dvivedi Durgaprasada, Bombay, 1931, p. 421.

मानं मा कुरु तन्वङ्ग ज्ञात्वा यौवनमस्थिरम् ।

proper excitant for Śānta-Rasa and not śṛngāra. Mammaṭa cites a verse in which the hero compares time to a deer, who is unsteady. It is also indicative of detachment which is related to *śānta-rasa.*[68(b)]

(iv) repeated excitement of the Rasa (*diptiḥ punaḥ punaḥ*) :

Once there is Rasa-experience and Rasa reaches climax, the same Rasa should not be repeatedly depicted. The repeated depiction of Rasa is comparable to the fragrance of flower which blooms at first and withers away. Such a situation can be cited in canto fourth of the *Kumāra-saṁbhava* at the time of lamentation of Rati after the death of Kāmadeva. Once the emotion reaches its climax, all suggestiveness, strikingness or aesthetic beauty is revealed. When Rasa which has reached its climax is repeated, poetic beauty comes to suffer.

(v) Sudden or untimely depiction of Rasa (*akāṇḍe prathanam*) :

When Rasa is depicted at an improper time or place, aesthetic experience is marred. Everything is appealing when it comes at right time and at proper place. Propriety is inevitable as far as Rasa-experience is concerned. The most beautiful description at an improper place becomes harmful. In the second act of the *Veṇīsaṁhāra*, when many heroes have died on the battle-field depiction of love between Duryodhana and Bhānumatī is quite inappropriate.

(vi) Sudden or untimely stoppage to Rasa (*akāṇḍe vicchedaḥ*) :

When Rasa is about to reach its climax and there is sudden stoppage, Rasa-experience is marred. It is likely to hurt the appreciator ; who is left quite unsatisfied. The poetic or dramatic composition also fails to make the desired impact on the audience. In the second act of the *Mahāvīracarita*, in the dialogue between Rāma and Paraśurāma, the heroic sentiment is about to reach the climax and Rāma exits. The heroic sentiment is suddenly and untimely stopped, before reaching the climax.

68(b). *KP*, VII Verse 327, p. 439.
निधानं सौख्यानां क्षणमभिमुखं स्थापय मुखम् ।
न मुग्धे प्रत्येतुं प्रभवति गतः कालहरिणः ॥

(vii) Too much extension of the subordinate Rasa (*aṅgasya ativistṛtiḥ*) :

When the subordinate Rasa is depicted at great length the principal Rasa comes to suffer. The principal Rasa must remain principal. When the subordinate Rasa gets more space, undue importance is given to it. The proper arrangement of the principal and the subordinate must be maintained. The excitants of the principal Rasa should get due importance in terms of coverage and the excitants of the subordinate Rasa must get the importance that they deserve. The excitants etc. include emotions, characters, situations etc. The principal character must remain in principal position. When the subordinate character is treated as the principal one such a flaw can arise. In the *Hayagrīva-Vadha*. Viṣṇu is the hero, and such episodes as water-sports, moving in the forest etc. which relate to Hayagrīva, are described at length. Thus importance of the *pratināyaka* surpasses that of the principal character (*nāyaka*).

(viii) Non-extension of the principal Rasa (*aṅginaḥ ananusandhānam*) :

Principal Rasa, emotion, character, theme, episode, situation should be given their due importance. When the subordinate Rasa etc. are given more space the principal Rasa suffers. The poet must take care to see that the principal Rasa, character etc. get importance that is due to them. In the absence of such an importance being given to the principal Rasa, character etc. Rasa-experience is obstructed. The principal Rasa should not be neglected.

(ix) Change in the nature of the characters (*prakṛtīnāṁ viparyaya*) :

Change in the nature of characters, emotions is harmful to Rasa-experience. In Sanskrit dramas or long-poems there are set rules regarding characters. There are three types of characters namely divine (*divya*), not-divine (*adivya*) and mixed (*divyādivya*). Nature of characters thus are set by convention. If the poet decides to change them, it is likely to cause obstruction in the Rasa-experience. Whatever nature of a character

is depicted at the commencement of a poem, the same must be maintained throughout the poem. If a noble hero like Rāma behaves in the opposite manner, or a villain like Rāvaṇa behaves in a noble manner like that of Rāma, it is not convincing to the audience. Although some dramatists have attempted to ennoble the fallen characters as for instance, the wicked Duryodhana of the *Mahābhārata* is depicted in a better light in the *Ūrubhaṅga*, Kaikeyī of the Rāmāyaṇa, is depicted in a better light in the *Pratimā-Nāṭaka*. Similarly Karṇa wins sympathy in the *Karṇabhāra*.

Sometimes, the characters from the Purāṇas who have attained divine nature are depicted as inferior in nature and are made to act like human beings. This change is opposed by the audience, and their Rasa-experience is obstructed.

(x) Depiction of the non-constituent Rasa (*anaṅgasya abhidhānam*) :

Description of the not so relevant objects is bound to be disliked by the appreciator. Anything unrelated to the principal Rasa is a flaw. The poets who introduce such material in their works are sure to get discredit. Therefore, the poets should try to overcome this defect in their works.

Mammaṭa has an ability to analyse flaws of Rasa with great subtlety and acumen. He has gone a step further compared to his predecessors like Ānandavardhana and Abhinavagupta, from whom he derives a lot of inspiration.

7. *Suggestion* (*Dhvani*)

The maxim, "suggestion is the soul of poetry,"[69] summarizes the principal theory of Sanskrit literary criticism, which still enjoys the place of pride and is still held in high esteem among the poet-critics. Like the theory of poetic configuration, the theory of suggestion also has been widely discussed by writers of Sanskrit poetics. Ānandavardhana, the author of the *Dhvanyāloka* is the founder of the Dhvani-school. He is the formulator of the theory of suggestion. Although he refers to

---

69. *Dhv* I. 2.
काव्यस्यात्मा ध्वनिरिति बुधैः यः समाम्नातपूर्वः ।

his predecessors with great respect as he thinks that they expounded the theory of suggestion, we do not come across much of discussion on the theory of suggestion before Ānandavardhana, whose work still remains to be the most scientific exposition of the theory of suggestion. Although Bhāmaha, Daṇḍin, Udbhṭa and others give some indication of their awareness of the element of suggestion while discussing certain figures of speech, no exhaustive discussion took place before Ānandavardhana wrote his work. Pande, K.C. in his *Indian Aesthetics* gives credit of discovering the principle of suggestion to Udbhaṭa in the eighth century. Ninth and the tenth centuries saw the rise of the theory of suggestion with Abhinava's commentaries. Its age of decline began with Mahimabhaṭṭa in the eleventh century. Mammaṭa, Viśvanātha and Jagannātha contributed to the revival of the theory of suggestion.

Ānandavardhana discusses and disposes off logically the views of anti-Dhvani thinkers, and firmly establishes the theory of suggestion. Before him, Abhidhā, the expressive power of word dominated. He took great pains to establish the power of suggestion as superior to the power of expressed sense. The discussion on power of word by Dhvanitheorists also contributed to the advancement in the field of Sanskrit literary criticism. He described poetic configuration as being suggested, and included it among the types of Dhvani. Theory of Rasa also gained importance as a result of Rasa being held as best type of Dhvani.

Origin—Sphoṭa—The basis of the theory of Dhvani :

It is believed that the theory of Dhvani has its roots in the Sphoṭa theory of the grammarians. Abhinavagupta makes such an observation of similarity between the two theories in his commentary. He explains that a man does not hear the word that is pronounced. A word that is pronounced gives rise to another word-sound that word produces yet another one and so on still the sound reaches the ear-drum of a listener. There is a sort of continuity in the production of word. Thus the word produced by previous word is called Dhvani in the theory of Sphoṭa. Bhartṛhari states that such a word born of

another word produced from the conjoining and disjoining of organs producing sound is called Dhvani.[70]

The process of sound giving rise to sense is called Sphoṭa. Its form is eternal, continuous and indivisible. The utterance of each letter and the sound produced thereby give rise to the permanent sense called Sphoṭa. The grammarians say that each letter when uttered is grasped one after the other. They cannot be pronounced or grasped at the same time. The moment the word 'cow' is uttered, a picture of an animal presents itself before our mind's eye. The sense is grasped when all letters in a word are pronounced. The sense of the sentence is understood when all words are uttered. Similarly the sense of a long poem is understood when all its constituent aspects are grasped. The meaning is grasped with this process of unfolding the sense called Sphoṭa by the grammarians. Letters uttered one after the other combine to give the sense. Bhartṛhari explains : "The word endowed with proper suffixes makes its sense understandable with the help of Dhvani which attains the form of Sphoṭa."[71] According to grammarians, the last uttered letter, suggestive of Sphoṭa is called Dhvani or Nādabrahma, or simply Nāda.

Different Shades of meaning associated with the term Dhvani :[72]

The term Dhvani is normally employed with five different shades of meaning that are associated with it. They are as follows :

(i) The term Dhvani is used to convey the sense of 'a suggestive word'. (*dhvanati yaḥ saḥ vyañjakaḥ śabdaḥ dhvaniḥ*).

---

70. *Vākyapadiya* I. 102.
ed. by Shukla Ramagovind, Varanasi, 1961.
सः संयोगविभागाभ्यां करणैरुपजन्यते ।
सः स्फोटः शब्दजः शब्दो ध्वनिरित्युच्यते बुधैः ॥

71. *Ibid.*, I. 83
प्रत्ययैरनुपाख्यैर्ग्रहणानुग्रहैस्तथा ।
ध्वनिप्रकाशिते शब्दे स्वरूपमवधार्यते ॥

72. Vṛtti on *Dhv*. I. 16.

(ii) The term Dhvani is used to mean a 'suggestive sense'. (*dhvanati dhvanayati vā yaḥ saḥ vyañjakaḥ arthaḥ dhvaniḥ*).

(iii) The term is also used to convey the sense of 'suggested sense' (*vyaṅgyaḥ arthaḥ*) namely idea, figure of speech or poetic configuration called Rasa (*dhvanyate iti dhvaniḥ*).

(iv) The term Dhvani also denotes a power of word called *Vyañjanā*. (*Dhvanyate anena iti dhvaniḥ*).

(v) The term is used to convey the sense of a poem in which suggested sense dominates. (*dhvanyate asmin iti dhvaniḥ*).

Thus we find that the term Dhvani is used in Sanskrit poetics to denote (i) suggestive word, (ii) suggestive sense, (iii) suggested sense, (iv) suggestive power of word and (v) a poem in which suggested sense dominates. In practical usage the term Dhvani denotes the central idea, mystic or mysterious sense, inner sense, utterence of sound etc. Dhvani theorists use the term Dhvani to denote the 'suggested sense' which is superior to the sense which is expressed or indicated by Abhidhā or Lakṣaṇā.

Dhvani-defined

Ānandavardhana defines Dhvani as "The sense admired by the connoisseurs of poetic art as the soul of poetry which has two senses—(i) the expressed and (ii) the suggested."[72(a)] The expressed sense is well known. It is obtained by simile, metaphor etc. Superior to expressed sense is the suggested sense. "Just as the beauty of the good looking young ladies is different from their limbs, the suggested sense is more charming in the poems of the great poets as it lends poetic beauty to their poetic compositions.[73]" Beauty of a lovely lady

---

72(a). Dhv I. 2 ed. by Bhattacharya, B.P., Calcutta, 1956.

योऽर्थः सहृदयश्लाघ्यः काव्यात्मेति व्यवस्थितः ।
वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृतौ ।।

73. *Ibid*. I. 4.

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।
तत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु ।।

attracts. In the same way the suggested sense makes a poem attractive and delightful to the appreciative reader. "In the *Rāmāyaṇa* of the Sage *Vālmiki*, the grief of *krauñca* bird separated from his beloved transformed into a poetic composition in the Śloka metre. The same suggested sense is the soul of poetry."[74]

"The goddess of learning expresses extraordinarily delightful suggested sense in the poems of the great poets through their poetic power."[75] This suggested sense creates the total effect of a poetic composition. Beauty is the result of the entire personality of a good looking lady. Beauty and fragrance of a fully bloomed flower are due to totality of the effect. Almost in the same way Dhvani is the result of the total effect of aesthetic beauty emerging out of the entire poetic composition. Dhvani is the sense of a poem in its entirety or totality. That is why ordinarily Dhvani means the inner sense or the central theme of a poem. Dhvani is different from and superior to the sense obtained by Abhidhā or Lakṣaṇā. "The poem in which the word or sense subordinate their primary sense and manifest that superior sense, is called Dhvani by the ancient thinkers."[76]

Abhinavagupta's idea of Suggested Sense :

A query can be raised as to 'how does suggested sense get introduced into a poem ?' Ānandavardhana's reply is that it manifests itself in the expressions of the great poets just as exquisite beauty reveals itself through the personality of a beautiful lady, due to poetic power of the poet. Thus he hints

---

74. *Ibid.*, I.5.
काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा ।
क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ।।

75. *Ibid.*, I.6.
सरस्वती स्वादु तदर्थवस्तु निष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम् ।।

76. *Ibid.*, I. 13.
यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ ।
व्यङ्क्तः काव्यविशेष स ध्वनिरिति सूरिभिः कथितः ।।

at that the Suggested Sense depends upon creativity of a poet. Understanding of it also requires some sort of equipment on the part of the refined reader who should also possess appreciative talent (called *Bhāvayitrī Pratibhā*). Abhinavagupta describes the process of suggestion in more specific terms. He says "process of suggestion is due to its power to manifest various shades of meaning, aided by the appreciative talent of the refined reader and has at its root in understanding of sense arising out of the three powers of a word."[77] He further describes and defines suggestion more specifically, as "the process enlivened by creative power of the poet and appreciative talent of the refined reader."[78] Thus, Ānandavardhana merely described suggestion by comparing it to exquisite beauty manifested through the personality of a young lady. Abhinavagupta went further and defined it in specific terms.

The pictures make suggestion meaningful. Symbols and images are means to suggestion. The suggestive power of word lends excellence to poetry. The mystic power of word that almost shakes a refined reader emanates from suggestion. A poem becomes great due to the presence of suggestion that may reside in word or pervade throughout the poetic composition. The whole of the *Rāmāyaṇa* suggests that one should act like Rāma and not like Rāvaṇa. *The Outsider* of Jean Paul Sartre suggests the strangeness of the world that treats the whole of man to be an outsider and weighs his life and death and suggests such a man's unbearable affliction through an existentialist's eye.

Suggestion is honoured by the ancients as well as the modernists. T.S. Eliot recommends that objective co-relates should be introduced into a poem. Objective co-relates help a symbol to evolve. In the same way, they also serve as means

---

77. Locana, p. 18.
तच्छाक्तित्रयोपजनितार्थावगममूलजाततत्प्रतिभासपवित्रितप्रतिपत्तृप्रतिभा-
सहायार्थद्योतनशक्तिर्ध्वननव्यापारः ।

78. *Ibid.*, p. 20.
वक्तृप्रतिपत्तृप्रतिभाप्राणितो ध्वननव्यापारः ।

to suggestion. In the process of suggestion, the expressed sense serves as an objective corelate that leads to suggested sense. Suggestion is an inner being of a poem. It resides in a poem as principal sense or otherwise, either clearly or in an obscure form. Poetic configuration or Rasa becomes striking due to suggestion. Rasadhvani is of paramount importance in a poem.

Abercrombe observes that literary art to some extent, shall always remain suggestive. The literary art shall advance only when it adopts suggestion in some form. Suggested sense renders the expressed sense more complete. He observes : "Literary art, therefore will always be in some degree suggestion ; and the height of literary art is to make the power of suggestion in language as commanding ; as far-reaching as vivid, as subtle as possible. This power of suggestion supplements whatever language gives merely by being plainly understood and what it gives in this way is by no means confined to its syntax."[79] Abercrombe's this concept of power of suggestion is nothing but Dhvani. Subtleness and suggestion of sence are the chief characteristics of art. Art lies in concealing art.[80]

I.A. Richards classifies sense in poem as follows :[81]

(i) sense
(ii) feeling
(iii) tone
(iv) intention.

"The first three types of poetic sense are included in the

---

79. Abercrombe Lascelles, *Principles of Literary Criticism*, Bombay, 1958, p. 39.

80. Bālabodhini on *Kp* V p. 191.
नान्ध्रीपयोधरयुग इवातितरां प्रकाशो
नो गुर्जरीस्तन इव नितरां निगूढ़: ।
अर्थो गिरामपिहित: पिहितश्च कश्चित्
सौन्दर्यमेति मरहट्ठवधूस्तनाभ: ॥

81. Richards I.A., *Practical Criticism* London, 1929, pp. 181-82.

expressed sense, whereas the fourth type namely intention is nothing but suggestion. The author desires to say much more, but he cannot say all that he wants to say through the words. He intends to communicate a message which is the meaning of his work. This intended meaning cannot be conveyed through the first three types. It is conveyed through the fourth type namely the intention. "This significance is then the author's intention."[82] The intended message that the author wants to convey is conveyed through the whole work.

Types of Dhvani :

There are five types of Dhvani usually acceptable to the most critics. These are as follows :

(i) Suggestion based on the expressed sense attaining a different sense while retaining the original sense, namely Arthāntara-Saṅkramita-vācya-dhvani ;

(ii) Suggestion based on the expressed sense that totally gives up its original sense-Atyantatiraskṛta-vācya-dhvani ;

(iii) Suggestion that expresses an idea or matter of fact—Vastudhvani ;

(iv) Suggestion that suggests figure of speech called Alaṅkāradhvani, and

(v) Suggestion in which poetic configuration or Rasa is suggested, i.e. Rasadhvani.

Some critics like Deshpande, G.T.[83] include the first two types in Vastudhvani. Vastudhvani and Alaṅkāradhvani have further two sub-types like śabdaśaktimūla and Arthaśaktimūla. Where the suggested sense is in the form of an idea it is Vastudhvani in poetry. When suggestion is in the form of figure of speech it is called Alaṅkāradhvani. When suggested sense is based on combination of Vibhāva-s, Anubhāva-s and Sañcāribhāva-s it is called Rasadhvani.

---

82. *Ibid.*

83. *Bhāratiya-sāhitya-śāstra* (Gujarati), by Deshpande, G.T. Translated by Dave, J.H., Ahmedabad, 1973, p. 334.

Vastudhvani :

Ānandavardhana observes that sometimes an idea that obviously lays down injunction actually suggests the opposite sense i.e. prohibition. Sometimes it is the other way round, like prohibition that suggests injunction. As for instance, a lady obviously permits her husband to go on a long journey and prays that her second birth should take place at the place where he has gone.[84] It suggests that she would not be able to sustain her life in his absence and that in future, death is sure to occur due to unbearable pangs of separation. Her permission implies her imminent death which would mean that he should not go, if he really loves her.

Alaṅkāradhvani :

When a figure of speech is suggested in a poem it is called Alaṅkāradhvani. As for instance "O you, a lady with long unsteady eyes ! even after seeing your face filling the quarters with lustre of beauty, this sea does not surge high or low and is least disturbed, so I believe that it is merely collection of water."[85] In this verse the idea that the sea does not get agitated after seeing your beautiful face shows that the sea is not the real sea and it indicates that the face of the lady in question is like the moon. After seeing it the real sea should experience high tide. Thus a figure of speech called simile is suggested here. In fact there is not much of difference between Vastudhvani and Alaṅkāradhvani, as in both, what is suggested is merely an idea. In Alaṅkāradhvani an idea has a figurative form.

---

84. *SD* X. 65, illustration, ed. by Kane, P.V., Bombay, 1910.
गच्छ गच्छसि चेत्कान्त पन्थानः सन्तु ते शिवाः ।
ममापि जन्म तत्रैव भूयाद्यत्र यतो भवान् ॥

85. *Dhv* II, ed. by Tripathi R.S., Vol. I. Delhi, 1963, p. 592.
लावण्यकान्तिपरिपूरितदिङ्मुखेऽस्मिन्
स्मेरेऽधुना तव मुखे तरलायताक्षि ।
क्षोभं यदेति न मनागपि तेन मन्ये
सुव्यक्तमेव जलराशिरयं पयोधिः ॥

Rasadhvani :

When an emotion or an experience of mind is suggested in a poem and this emotive mood attains the form of poetic configuration and when permanent mental traits or transient moods are suggested, it is called Rasadhvani. Rasadhvani cannot be described like an idea or a suggested figure of speech. Abhinavagupta attaches supreme importance to Rasadhvani and virtually regards it as the very life-giving force or inner being of a poem and describes it as the very soul of poetry.[86] The connoisseur of the poetic art merely experiences the love expressed in the *Abhijñānaśākuntalam* or love in separation as in the *Meghadūta* or pathos in the *Rāmāyaṇa* or Śāntarasa in the *Mahābhārata*.

Classification of poetry on the basis of Dhvani :

True poetry must contain some form of suggestion. It may be prominent in some poems ; it may not be so dominant in others. It remains a life giving force in a poem. Ānandavardhana classifies poetry into three categories on the basis of a degree of prominence of suggestion. He calls it—(i) Dhvanikāvya, (ii) Guṇībhūta-vyaṅgya-kāvya, and (iii) Citrakāvya. Mammaṭa classifies the same types into—(i) Uttama-kāvya, (ii) Madhyama-kāvya and (iii) Avara-kāvya.

When the suggested sense is more striking than the expressed sense it is called Uttama-kāvya. The wise call it Dhvanikāvya.[87] When the suggested sense does does not surpass the expressed sense in charm, it is the middle type, Madhyamakāvya or Guṇībhūta-vyaṅgya-kāvya. A poem devoid of suggested sense is described as Citra, Avyaṅgya or Avara-

86. Locana, p. 27.
रस एव वस्तुत आत्मा वस्त्वलंकारध्वनी तु सर्वथा रसं प्रति पर्यवस्येते इति वाच्यादुत्कृष्टौ तावित्यभिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तम् ।

87. *KP* I. 4.
इदमुत्तममतिशयिनि व्यङ्ग्ये वाच्याद् ध्वनिर्बुधैः कथितः ।

kāvya[88]. In this type the suggested sense is not clear. It may possess excellence or figurative expression. Its further division is into (i) Śabda-citra-charming due to the word and (ii) Artha-citra in which the charm is due to the sense.

8. *Strikingness in Expression* : *Vakrokti* : *Bhāmaha's View* :

Vakrokti is regarded as a figure of speech in Sanskrit poetics. It also assumes wider sense as an essential aspect of poetry. Bhāmaha was the first to expound the concept of Vakrokti in a systematic manner. According to him the word and sense formed the constituents of poetry. He expected that these two should also be adorned. In his opinion, the word and sense are beautified due to strikingness in expression, which is called Vakrokti.[89] Poet's speech should be striking. In his scheme, Vakrokti is the very life giving force in all the figures of speech and lies at the very root of all poetry. Accordingly, he holds that Vakrokti is a way of expression in which the words transcend the worldly meaning[90] and rise above their ordinary sense in which they are employed in day-to-day dealings. Thus poet's way of employing words is quite different from the way the ordinary people employ these words. For Bhāmaha Vakrokti is the principle that underlies all the figures of speech. The poet must persevere to introduce it into his poetry, as no figure would be effective without it.[91]

---

88. *Ibid.*, I. 5.
अतादृशि गुणीभूतव्यङ्ग्ये व्यङ्ग्ये तु मध्यमम् ।
शब्दचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम् ।।

89. *KL. V.* 66.
वाचां वक्रार्थशब्दोक्तिरलङ्काराय कल्पते ।

90. *Ibid.*, II. 81.
निमित्ततो वचो यत्तु लोकातिक्रान्तगोचरम् ।
मन्यन्तेऽतिशयोक्तिं तामलङ्कारतया तथा ।।

91. *Ibid..* II. 85.
सैषा सर्वत्र वक्रोक्तिरनयाऽर्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना ।।

Kuntaka's View :

Kuntaka transformed the very concept of Vakrokti into a theory of poetry. In his scheme, he gave scientific exposition of the Theory of Vakrokti ; and obtained a place of pride for it. In his work he laid down Vakrokti as an essential element of poetry. He also discussed the form and types of Vakrokti. He defined Vakrokti as "the way of expression after the manner of a person well versed in the art of poetic expression."[92] We generally employ words in their usually known sense in our day-to-day worldly dealings. In poetry the words are employed with altogether different shades of meaning. Strikingness arises out of this unusual sense in which the words are used. Vakrokti thus is a mode of making statement in an unusual and striking way. This definition of Kuntaka does not add much to that of Bhāmaha. It is only when he lays down that it is not enough that the word and its sense should possess strikingness, both must vie with each other to bring out this strikingness in a harmonious manner, his idea of Vakrokti assumes new dimension and emerges as a subtle and meaningful theory of poetry.

As an ardent exponent of Bhāmaha's concept, he elaborates and carries it to a point as to formulate a unique theory of literary criticism. His work *Vakrokti jivita* has at its centre the idea that Vakrokti constitutes the essence of poetry. He states that Vakrokti is a mode of expression that differs from common use of words, or established mode of expression.[93] The strikingness arising out of peculiar turn of expression is brought about by the skill of the poet. Strikingness is caused by the imagination of the poet. It is not seen in words and idea used in the scriptures.[94] In the opinion of Kuntaka, the peculiar

92. *VJ* I. 10. ed. by Krishnamoorthy K., Dharwad, 1977.
वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते ।

93. *Ibid.*, p. 22.
प्रसिद्धाभिधानव्यतिरेकिणी विचित्रैवाभिधा ।

94. *Ibid.*, p. 14.
शास्त्रादिप्रसिद्धशब्दार्थोपनिबद्धव्यतिरेकि ।

turn of expression which brings in a specific charm (*vicchitti*) or strikingness (*vaicitrya*) infused by the poet's talent, forms an essence of the term Vakrokti. What makes poetry is the presence of strikingness due to unusual mode of expression in the alliance existing between sound and sense employed in a poetic composition. The secret of poetic art lies in transplanting poet's experience into the mind of an appreciative reader. Poet's experience is conveyed to a refined reader through the proper adjustment of sound and sense.

Kuntaka observes that strikingness occurs in six different contexts :[94(a)]

(*i*) Strikingness may appear in the arrangement of letters. It is called Varṇavinyāsavakratā. It includes the figures of words like Yamaka, Anuprāsa etc. The *Gitagovinda* of Jayadeva is the best example of Varṇavinyāsavakratā.

(*ii*) Strikingness may occur in the substantive part of a word. It is called Padapūrvārdha-vakratā. It consists in the peculiar use of synonyms, conventional words, words used in their secondary meaning. attributive words, covert expressions (*Saṃvṛti*), compounds and suffixes, roots, gender and verb. It mainly rests on the stem or the root without the suffix. On seeing the clouds gathering in the sky Rāma in separation says : 'I am Rāma, I may endure everything (what about Vaidehī ?)' (*Rāmosmi sarvaṁ sahe*). Here the word Rāma means the man who has suffered a lot and has endured a lot of difficulties. It conveys a peculiar sense in a peculiar context. Another example of peculiar use of synonym (Paryāyavakratā) is given : 'Let that form of the foe of Smara (god of love) which combines with the beloved may protect you.' (*pāyād vaḥ prathamaṁ vapuḥ smararipoḥ miśrībhavat kāntayā*). Here the poet employs 'Smara-ripu' one of the many synonyms of Lord Śiva very significantly and therefore it assumes a poetic beauty.

94(*a*). For detailed exposition of Vakrokti, See Gokhale, M.D. : *Vakrokti-concept and Evolution*, Thesis submitted to the University of Bombay, Bombay, 1985.

In the verse, 'The third eye of Rudra wins, being kissed by Pārvatī who covered the two eyes (of Rudra) with her sprout like tender hands as her garment slipped during the love-sport,[95] the verb 'wins' assumes strikingness because of its peculiar use.

(iii) The third variety of strikingness may appear in the terminal part of the word. It is called Padaparārdhavakratā. It consists in a peculiar use of tense, case, number, voice, person, particle and indeclinables. Sometimes dual and plural are used in the same case.[96] This peculiar use of number may create strikingness.

(iv) The fourth variety, Vākyavakratā consists in the peculiar use of sentences, giving rise to the formation of poetic figures, charming descriptions and presentation of Rasa. It is important and needs much consideration. Kuntaka identifies Vakrokti with Alaṁkṛti. Mere similitude, superimposition etc. cannot make up an expression figurative. What turns an expression into a poetic figure is a peculiar charm which is lent to it by imaginative faculty of the poet.[97]

Kuntaka illustrates it by citing the words of Sītā addressed to Rāma at the time of her being abandoned in the *Raghuvaṁśa*. "Formerly you, giving up the royal glory who came to you, went to the forest along with me, now, that she obtained you as her shelter, she did not tolerate my presence in your palace out of anger."[98] Here the poet has brought the strikingness

---

95. *Ibid.*, I illustrative Verse 58, p.32.
रतिकेलिहृत-निवसनकरकिसलयरुद्धनयनयुगलस्य ।
रुद्रस्य तृतीयनयनं पार्वतीपरिचुम्बितं जयति ॥

96. *Ibid.*, I Illustrative Verse 64, II Illustrative verse 103.
फुल्लेन्दीवरकाननानि नयने पाणी सरोजाकराः ।

97. *Ibid*, p.146.
रसस्वभावालङ्काराणां सर्वेषां कविकौशलमेव जीवितम् ।

98. *Ibid.*, I Illustrative verse 70.
(*RGVS* XIV. 63 ed. by Velankar, H.D., Eleventh edition, Bombay, 1948).
उपस्थितां पूर्वमपास्य लक्ष्मीं वने मया सार्धमसि प्रपन्नः । तदास्पदं प्राप्य तयातिरोषात् सोढास्मि न त्वद्भवने वसन्ती ॥

by imagining royal glory as the co-wife of Sītā. The poet has given a turn to the statement of fact. This makes its poetic beauty self-evident. Figures of speech are included in this variety of strikingness.

(v) The fifth variety of strikingness is called Prakaraṇa-vakratā. It relates to a peculiar topic that causes strikingness. It could be some change in the original which may be helpful in bringing about poetic beauty into the composition. Kuntaka refers to the curse of Durvāsas introduced by Kālidāsa to effect the state of forgetfulness into the mind of the King Duṣyanta. This changes introduced by the poet cause delight to the connoisseurs.

(vi) The sixth type of strikingness consists in the peculiarity of the whole composition. It is called Prabandhavakratā by Kuntaka. He gives six sub-divisions like change in the Rasa from that in the original work. He cites the Veṇīsaṁhāra as the example, where heroic sentiment has been depicted though in the original source namely, the *Mahābhārata*, the prevailing sentiment is Śānta Rasa. When many poets compose works based on the same source, each new compostion may reveal some strikingness in its words, sentences, incidents etc. This strikingness revealed through the entirety of the composition is Prabandhavakratā. Thus for instance, many plays like the *Rāmābhyudaya*, the *Udāttarāghava*, the *Mahāvīracarita*, the *Bālarāmāyaṇa*, the *Kṛtyārāvaṇa*, the *Māyāpuṣpaka* etc. based on the same story of Rāma have been written, and each has its own peculiarity lent to it by the poet's imaginative faculty.[98] (a).

Kuntaka's theory of 'strikingness in expression' has wider scope. It is an all-embracing concept. It includes the idea of Dhvani and Rasa in its scope. Ruyyaka has pointed out that the idea of Dhvani has been incorporated in the special form of Vakrokti which is called Upacāravakratā. It consists

98. (a) For detailed study of plays based on the story of Rama, see Shukla P.J. : *Post Bhavabhūti Rāmaplays* Thesis submitted to the University of Bombay, Bombay, 1980.

in the supposed identification of two objects. It lies at the root of the figure like Rūpaka, thus forming the very basis for metaphorical expression. Thus Kuntaka has been grouped with those critics who accept the existence of Dhvani but try to explain it away as merely 'a secondary meaning' (Lakṣyārtha). A verse *gaaṇaṁ matta-meham* etc. has been quoted by both Ānandavardhana and Kuntaka. Ānandavardhana calls it Arthāntara-saṅkramita-vācya-Dhvani, as 'being intoxicated' (*mattatva*) etc. are the qualities of sentient beings and are applied to non-sentient objects like cloud. They abandon their primary meaning in favour of the implied sense. Kuntaka thinks that these attributes of living, conscious beings have been superimposed on non-conscious objects like cloud etc. and so cause strikingness. Ānandavardhana thinks that it is Dhvani based on Lakṣaṇā, Kuntaka takes it as the figure of speech based on Upacāra or indication. He is thus classed as Bhāktatvavādin.

Kuntaka admits the three forms of suggestion of Vastu, Alaṃkāra and Rasa. The first occurs where the nature of an object is the theme of description This is included under the scope of Vākyavakratā. The second appears in case of Pratīyamāna Rūpaka, Pratīyamānā Upamā etc. and the third type of Dhvani occurs in the treatment of other similar figures. He admits the role of Rasa as of supreme importance in his treatmement of Prakaraṇa and Prabandha-Vakratā. He says that the incidents favourable to the manifestation of Rasa, though not found in the source should be inserted. He mentions innovation of the curse of Durvāsas introduced by Kālidāsa and the scheme of the *Uttara-rāma-carita*, a drama that depicts Vipralaṁbha-Śṛṅgāra or Karuṇa-rasa. The poet Bhavabhūti treats the plot somewhat differently to produce the intended effect, although in the *Rāmāyaṇa* the source, the prevailing sentiment is Śānta-rasa. In connection with Prakaraṇavakratā, he says that the work of a poet lives not in facts but in beauty imparted to it by the continuous flow of Rasa.[99] Kuntaka evolves a theory of Vakrokti and

99. *VJ*, p. 255.
निरन्तररसोद्गारगर्भसन्दर्भसुन्दरः ।
गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः ॥

maintains that in poetry Svabhāva, Alaṅkāra and Rasa can be depicted. He is more inclined towards Rasa. His illustration of Vākyavakratā and the figure Rūpaka show his inclination towards Rasa,[100] in the same way as Ānandavardhana shows his leaning towards Rasadhvani.

9. *Propriety* : *Aucitya* :

A poetic composition is to be viewed in its entirety. It is to be evaluated as an entity as a whole. Its constituents like plot, figure of speech, excellence, style, metre etc. do not have independent or self-dependent value. Each constituent enjoys its importance from the point of view of composition in its totality. The poetic beauty or aesthetic quality of any constituent depends upon the fact whether it fits properly with other constituents or whether its introduction properly suits the entire composition, Kṣemendra an eleventh century critic from Kashmir takes up this point for consideration in his work *Aucityavicāra carcā*, and very clearly establishes the importance of propriety and develops it as his theory of poetry.

Bharata's View

Bharata was the earliest known critic to notice the importance of appropriateness of various constituents in the dramatic composition. He marked the significance of appropriateness in the way of speaking, modulation of voice, musical tunes, dress and make-up. Each of these constituents which should suit the varying Rasa and Bhāva, has been discussed at great length by Bharata. Regarding dress, he says that it should suit the place, then only it would look good. An ornament at an improper place would be ridiculous.[101]

---

100. *Ibid.*, I illustrative verse 92.
कि तारुण्यतरोरियं रसभरोद्भिन्ना नवा वल्लरी ।

101. *NŚ* XXIII. 68
ed. by Ghosh, M.M., Calcutta, 1967, p. 153.
अदेशयुक्तो वेषो हि न शोभां जनयिष्यति ।
मेखलोरसि बद्धा तु हास्यायैवोपजायते ॥

Bharata also observed that mutual appropriateness of the dress, movement, voice and gestures in a drama helps Rasa to evolve itself and be properly delineated. He says; "The dress that suits the age, the way of speaking suitable to the movements and gestures suitable to the way of speaking should be introduced into the drama."[102] Regarding the text of the drama, he points to the use of verbal qualities of sweetness, harshness etc. The figures of speech etc. should suit the Rasa or Bhāva to be portrayed. Bharata recognised propriety or appropriateness as the secret of the success of dramatic composition. The breach of propriety would surely lead to artistic chaos. The concept of propriety became more explicit in the works of Bhāmaha, Daṇḍin and Rudraṭa.

Bhāmaha's View :

In his work *Kavyālaṅkāra*, Bhāmaha describes propriety as excellence and impropriety a poetic flaw. Repetition is a flaw. It ceases to be a flaw when it occurs while depicting the sentiments of fright, grief, delight and wonder. On the contrary it becomes excellence. A flaw becomes excellence due to appropriate employment. Collyrium when applied to the eyes of a beautiful damsel, becomes a beautifying agent although it is dark itself.[102(a)]

Rudraṭa on Propriety

Rudraṭa was the first to employ the term Aucitya in its scientific sense. In his work *Kāvyālaṅkāra*, he has discussed

---

102. *Ibid.*, XIV. 68.

वयोऽनुरूपः प्रथमस्तु वेशो वेशानुरूपश्च गतिप्रचारः ।
गतिप्रचारानुगतं च पाठ्यं पाठ्यानुरूपोऽभिनयश्च कार्यः ।।

102. (a) *KL* IV. 14.

भयशोकाभ्यसूयासु हर्षविस्मययोरपि ।
यथाह गच्छ गच्छेति पुनरुक्तं न तद् विदुः ।।

Ibid I. 54—55.

संनिवेशविशेषात्तु दुरुक्तमपि शोभते ।
किञ्चिदाश्रयसौन्दर्याद् धत्ते शोभामसाध्वपि ।
कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम् ।।

Rasa-aucitya. Regarding the Propriety of figures of speech, he says that the poets must consider propriety of sense and introduce it with effort into their poetry.[103] Rudraṭa gave greater importance to the concept of Aucitya. According to him, flaws in poetry occur due to inappropriateness, whereas excellences arise due to propriety. Thus Rudraṭa was to sow the seeds of the Aucitya-doctrine.

Ānandavardhana's Idea of Propriety

Ānandavardhana elevated the status of propriety. In Ānandavardhana's scheme of poetics, Dhvani or more precisely, Rasa-dhvani forms the ultimate reality of poetic creation. Alaṅkāra, Guṇa and such other elements are only means to that end. A certain poetic fancy, according to Ānandavardhana, will be called poetic figure, if it is relevant and helpful to the development of Rasa, the soul of poetry. Abhinavagupta comments on this point and says that propriety is the secret of ornamentation. Bangles and ear-rings make the person of an ascetic ridiculous, because of the absence of propriety.[103(a)] In his treatment of Guṇa, he regards propriety as the basis of differentiating various Guṇa-s. Soft letters and sweet sounds help the realisation of tender emotional moods like *śṛṅgāra*, *vipralambha* etc. Combination of harsh letters gives vigour and suits to the wild sentiments like Raudra. Thus propriety is the secret of Rasa. Ānandavardhana says in unambiguous words that there is nothing like impropriety that mars the realisation of Rasa. The secret of Rasa is nothing else, other than propriety.[104] According to Ānandavardhana

---

103. *KLR* II. 32.

एता प्रयत्नादधिगम्य सम्यग् औचित्यमालोच्य तथार्थसंस्थम् ।
मिश्राः कवीन्द्रैरघनाल्पदीर्घाः कार्या मुहुश्चैव गृहीतमुक्ताः ।।

103 (a). Locana :

तथाह्यचेतनं शवशरीरं कटककुण्डलाद्युपेतमपि न भाति, अलङ्कार्यस्याभावात् । यतिशरीरं कटकादियुक्तं हास्यावहं भवति अलङ्कार्यस्यानौचित्यात् ।

104. *Dhv*. III. 15.

अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् ।
औचित्योपनिबन्धस्तु रसस्योपनिषत्परा ।।

the most important function of a poet is the proper use of the language and thought with reference to Rasa.[105]

Abhinavagupta links the concept of Aucitya with Dhvani and Rasa. Propriety is a relation and it presupposes something with regard to which other elements like Guṇa, Alaṅkāra etc. are appropriate. This something to which all other elements like Guṇa, Alaṅkāra etc. are related in Rasa, the soul of poetry, which is one of the types of Dhvani. Thus Abhinavagupta brings Aucitya, Dhvani and Rasa together and relates them closely.

Ānandavardhana has given considerable thought to the concept of Aucitya. He has laid the foundation of the Aucitya school almost effortlessly. According to him the greatest hindrance to the realisation of Rasa is impropriety. He expects six types of propriety in realisation of Rasa :

(i) Propriety of figure of speech (Alaṅkāra-aucitya),
(ii) Propriety of excellences (Guṇa-aucitya),
(iii) Propriety of arrangement (Saṅghaṭanā-aucitya),
(iv) Propriety of long composition (Prabandha-aucitya),
(v) Propriety of poetic configuration (Rasa-aucitya), and
(vi) Propriety of style (Rītī-aucitya).

For proper realisation of poetic configuration, it is essential that all the elements like figures, excellences, style, arrangement of diction etc. should be appropriate. A long composition, whether based on historical source or independent original creation should have appropriate hero and heroine, the physical expressions, passing and dominant sentiments (Vibhāva-s, Anubhāva-s, Sañcārin and Sthāyibhāva-s). Those elements that suit the Rasa should be introduced and those elements that hinder it should be avoided. The relation of the principal and the subordinate should be maintained. Poetic figures that suit the Rasa should be employed. Propriety in conduct should be maintained, so that the realisation of Rasa

105. *Ibid.*, III. 32.
वाच्यानां वाचकानां चैव यदौचित्येन योजनम् ।
रसादि विषयेणैतत्कर्म मुख्यं महाकवेः ॥

is not hindered. It is proper that the heroine may slowly express her feeling of love towards the hero. Instead if she suddenly expresses her desire for dalliance, it causes violation of propriety of conduct which leads to break or obstruction of Rasa due to impropriety. The style should not mar the dominant sentiment. The diction should be appropriate to the prevailing poetic configuration. Thus Ānandavardhana who develops the theory of suggestion regards poetic configuration, or Rasa as an essential constituent which is the very soul of poetry. For its proper realisation, he regards propriety or Aucitya as an absolutely essential aspect. According to Ānandavardhana, impropriety is the cause that mars the main Rasa ; whereas propriety is greatly helpful in proper realisation of Rasa.

Bhoja, Kuntaka and Mahimabhaṭṭa also give indication of their intimate knowledge of the concept of Propriety. According to Kuntaka the secret of strikingness in expression is Aucitya. Propriety in expression is the very life giving element of strikingness. Absence of propriety even in a part of composition is harmful to aesthetic delight. Mahimabhaṭṭa was so much attracted towards the concept of propriety that although he refuted the existence of suggestion he established the importance of Rasa and Aucitya in poetry almost in the same manner as did Ānandavardhana.

Speculations of Kṣemendra

Kṣemendra develops the concept of propriety into his theory of poetry on the basis of speculations of Ānandavardhana, Kuntaka and Mahimabhaṭṭa. Speculations of the critics who preceded Kṣemendra were mainly based on or centred round the avoidance of impropriety. Bharata, Ānandavardhana and Kuntaka gave positive outlook to the concept of Propriety. Almost all critics are agreed on the point that impropriety in whatever form must be avoided. Kuntaka described propriety as an excellence of poetry. Ānandavardhana described propriety as an essential aspect of poetry that a poet must carefully introduce into his composition. Kṣemendra described propriety as the very life of poetry. His *Aucityavicāra-carcā* is the principal work that expounds the

concept of propriety in great detail and develops it into his theory of poetry.

Kṣemendra explains the term Aucitya. That which suits another element is called proper (*ucita*), the abstract idea of it, is propriety (*Aucitya*).[106] It is a sort of harmony or proportion between the principal and the subordinate element. Therein lies the secret of poetic appeal. To him, Aucitya is the essence of Rasa. Its charm depends upon the relish of Rasa.[107] It is not enough that the poet should avoid impropriety but he must maintain propriety from the beginning till the end. Poetic creation is closely related to propriety which forms its life-breath.[108]

What is the use of figures of speech and excellences if propriety, which is the very life-giving element is altogether absent ? Figures of speech and excellences are fit to be designated so, when they are endowed with propriety. He declares propriety as the very soul of poetry (*Kāvyasya Jīvitam*). The function of poetry is to depict Rasa, but it is appropriateness which infuses life into poetic creation. Without propriety, poetry fails to depict poetic configuration. That is the reason why it is called the life-breath of poetry. Alaṅkāra-s enhance the beauty of poetic composition, when they are properly introduced at an appropriate place. Similarly Guṇa-s are meaningful only when they are introduced in appropriate manner.[109] These elements resemble the ornaments that beautify and the qualities that adorn the human being. Kṣemendra says : 'The girdle

---

106. *AVC* I. 7.
उचितं प्राहुराचार्याः सदृशं किल यस्य तत् ।
उचितस्य च यो भावस्तदौचित्यं प्रचक्षते ॥
107. *Ibid.*, I. 5.
औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ।
108. *Ibid*, I. 3.
औचित्यस्य चमत्कारकारिणश्चारुचर्वणे ।
रसजीवितभूतस्य विचारं कुरुतेऽधुना ॥
109. *Ibid.*, I. 6.
उचितस्थान विन्यासादलङ्कृतिरलङ्कृतिः ।
औचित्यादच्युता नित्यं भवन्त्येव गुणाः गुणाः ॥

placed on the neck or necklace on the waist make a body ridiculous. Similarly anklets tied on the wrist and bracelet on the feet, valour shown to one who has already bowed down his head and compassion to an attacking enemy are fit to be laughed at. Same thing happens in case of Guṇa and Alaṅkāra in poetry. Introduction of inappropriate figures and excellences becomes ridiculous.[110]

Aucitya is an abstract notion. It should be present in each part of the poem, in all aspects. Kṣemendra lists twenty-seven such places wherein propriety must be observed. These can be classed into four types :

(i) Propriety of language, style and Diction :

This includes propriety concerning grammatical aspects which total up to seventeen. It relates to propriety of word, sentence, metre, excellence, embellishment, nature, name blessing etc.

(ii) Propriety of poetic composition :
This relates to the entire composition.

(iii) Propriety of the subject-matter :

This relates to (a) the propriety of Rasa, (b) thought, essence, teaching, (c) propriety of conduct : it relates to place, family, vow, body, condition.

(iv) Propriety of Imagination :

It relates to poetic talent.

Sanskrit literary critic expects propriety in all aspects of poetry. Mainly propriety is expected in (i) Subject-matter and (ii) the manner in which poetic composition is created, that is to say linguistic and stylistic aspects. The poetic composition includes or constitutes Rasa, thought and code of conduct. That is why the mutual propriety of these three is naturally

110. *Ibid*. Vrtti.

कण्ठे मेखलया नितम्बफलके हारेण तारेण वा
पाणौ नूपुरबन्धने चरणे केयूरपाशेन वा ।
शौर्येण प्रणते रिपौ करुणया नायान्ति के हास्यताम्
औचित्येन विना रुचिं प्रतनुते नालङ्कृतिर्नो गुणाः ॥

expected in a poem. The propriety of language and style includes all aspects of expression. Language and style should suit the sentiment. The expression must be appropriate to the experience. Rasa being the soul of poetry is at the centre. All other elements therefore must be appropriate to Rasa.

10. *Poetic Charm* : *Camatkāra*

In the common sense of the term, Camatkāra means wonder. In Sanskrit poetics, the term acquired a special significance ; wherein, it means poetic delight. *Camat* is a present participle of the verbal root *cam* meaning to taste, eat and hence enjoy. It thus means to get absorbed in tasting or enjoyment of something of aesthetic or mystical type.

The term is also explained as an instance of the imitation of sound we make while tasting something very special preparation. Thus it is somewhat akin to 'Rasa'. It is compounded of *camat* and *kāra*. *Camat* is interjection expressing surprise. While *Kāra* (from the root *kṛ*) means the act of emitting such an interjection, of finding oneself in the state of consciousness. It may be said equally that *camat* is a non-discursive phonic expression consisting of a vocality animated by a form of consciousness which arises from the very rhythm of our interior movement.[111]

The word *camatkāra* first appears in the Abhinavabhāratī of Abhinavagupta in course of commentary on Rasa-Sūtra. It is given there as a synonym of Rasa.

Abhinavagupta on Camatkāra

Abhinavagupta describes Camatkāra[112] as an awareness without any obstruction. It is an uninterrupted state of absorp-

111. *Aesthetic Experience according to Abhinavagupta* by Gnoli Raniero, Varanasi, 1985, p. 72.

112. Extract from Abhinavabharati.
De, S.K., *Some Problems of Sanskrit Poetics,* Calcutta, 1959, pp. 227-28.
सा चाविघ्ना संविच्चमत्कारः । तज्जोऽपि कम्पपुलकोल्लसनादिविकार-श्चमत्कारः ।

(क्रमशः)

tion in an enjoyment characterised by the presence of a sense of inner fulness. It is also characterised by some kind of movement (*spanda*), the inner rhythm of the aesthetic experience which is an inner perception (*manaḥ karaṇa*) like pleasure or pain.

Kṣemendra's View : [113]

Kṣemendra in his *Aucityavicāra-carcā* observes that Aucitya is the life of Rasa, and contemplation there of brings poetic charm (Camatkāra).

In the third chapter of his *Kavikaṇṭhābharaṇa*, Kṣemendra lists ten varieties of Camatkāra, as charming expressions (*camatkārasthāna*).[114] Thus according to Kṣemendra Camatkāra not only stands for aesthetic joy derived from Rasa, but also for other kinds of poetic effect, like one produced by different varieties of propriety.

---

112. (contd.)
तथाहि। स चातृप्तिव्यतिरेकेणाच्छिन्नो भोगावेश इत्युच्यते। भुञ्जानस्याद्भुतभोगस्पन्दाविष्टस्य च मनःकरणं चमत्कार इति। स च साक्षात्कार स्वभावो मानसाध्यवसायो वा संकल्पो स्मृतिर्वा स्फुरन्नस्तु।
यदाह—
रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुको भवति यत्सुखितोऽपि जन्तुः।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तर सौहृदानि ॥
इत्यादि। सर्वथा तावदेषा प्रतीतिरास्वादात्मा यस्यां रतिरेव भाति। अत एव विशेषान्तरानुपहितत्वात्सा रसनीया सती न लौकिकीति न मिथ्या, नानिर्वाच्या न लौकिकतुल्या, न तदारोपादिरूपा।

113. *AVC.* Verse 3.
औचित्यस्य चमत्कारकारिणश्चारुचर्वणे।
रसजीवितभूतस्य विचारं कुरुतेऽधुना ॥

114. *KK* III, ed. by Lele, V.K.
Varanasi, 1967, p. 78.
तत्र दशविधश्चमत्कारः—अविचारितरमणीयः विचारित रमणीयः विचार्यमाणरमणीयः समस्तसूक्तव्यापी सूक्तैकदेशदृश्यः शब्दगतः अर्थगतः शब्दार्थगतः अलङ्कारगतः रसगतः प्रख्यातवृत्तिगतश्च।

Viśvanātha's View

Viśvanātha, in the *Sāhityadarpaṇa* explains the word as 'wonder' which is of the nature of the expansion of mind.[115] He refers to the view of Nārāyaṇa, one of his ancestors who held the view that the principle of wonder underlies all the Rasa-s.[116] This means that the element of marvel underlies the Rasa. It can also be favourably compared to the two terms Vaicitrya and Vicchitti employed by the exponents of Alaṅkāra and Vakrokti schools, which mean a special charm due to an act of imagination of the poet. This principle of poetic charm underlies and constitutes all poetic figures. In this way we find that the principle of Camatkāra is the essence of all poetic elements like embellishment, propriety, poetic configuration etc.

View of Viśveśvara

Viśveśvara declares that Camatkāra is the essence of poetic charm and underlies all the recognised poetic elements. He defines poetry on the basis of his concept of Camatkāra. He defines Camatkāra as one that produces continual experience of extraordinary delight in the mind of the learned.[117] Poetry according to Viśveśvara, is "the word and sense possessing poetic charm (Camatkāra)."[118] He thinks that seven elements namely excellences, mode of expression (Vṛtti), poetic configuration, arrangement of words (Rīti), the refinement of the art of composition (Pāka), mutual fitness in the setting of

---

115. *SD* III. 3 Vṛtti ed. by Sharma S.
Varanasi, 1981, p. 86.
चमत्कारश्चित्तविस्ताररूपो विस्मयापरपर्यायः ।

116. *Ibid* III. 3 p. 87.
रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते ।
तच्चमत्कारसारत्वे सर्वत्राद्भुतो रसः ॥
तस्मादद्भुतमेवाह कृती नारायणो रसम् ॥

117. *CC* I. 6.
चमत्कारस्तु विदुषामानन्दपरिवाहकृत् ।

118. *Ibid.*, I. 11.
वागर्थौ सचमत्कारौ काव्यम् ।

different words in a composition (Śayyā) and embellishments, contribute to poetic charm (Camatkāra).[119] Thus Camatkāra underlies all these seven recognised factors. He widens the scope of poetic appeal and makes his concept all embracing and comprehensive.

11. *Aesthetic Beauty*

Jagannātha's Concept of Ramaṇīyatā

Jagannātha is perhaps the last luminary in the galaxy of great literary critics of ancient India. The period from Bharata to Jagannātha that covers nearly one thousand five hundred years, is marked by intense investigation into the question as to what forms the essence of poetic composition. Jagannātha's original contribution to the field of literary criticism is his concept of Ramaṇīyatā. He defines poetry on the basis of his concept of Ramaṇīyatā. According to him "poetry consists of word that brings out charming sense."[120] Accordingly poetry is linguistic expression, as apart from other forms of expression like gestures by an actor or lines by a painter or notes by a musician. This linguistic expression in order to be poetry, must convey a charming idea. Charmingness or Ramaṇīyatā belongs to an idea which forms the basis of such knowledge that generates supermundane joy.[121]

This charmingness causes extraordinary or supermundane joy which is unworldly and impersonal. Thus the aesthetic pleasure derived from reading a poem is created in the mind of a cultivated reader. It is different from the personal joy creat-

---

119. *Ibid.*, I. 6-7.
गुणं रीतिं रसं वृत्तिं पाकं शय्यामलङ्कृतिम् ।
सप्तैतानि चमत्कारकारणं ब्रुवते बुधाः ॥
गुणादीनां वाक्यशोभाकृतौ साधर्म्य योगतः ।

120. *RG*, I, ed. by Prasada, B.
Varanasi, 1977, p. 8.
रमणीयार्थप्रतिपादकः शब्दः काव्यम् ।

121. *Ibid*, I, p. 10.
रमणीयता च लोकोत्तराह्लादजनकज्ञानगोचरता । लोकोत्तरत्वं चाह्लादगतश्चमत्कारत्वापरपर्यायोऽनुभवसाक्षिको जातिविशेषः ।

ed by statements like, 'a son is born to you'. Or interested joy like 'I shall give you wealth.' It has no relation to worldliness or personal benefit. Jagannātha explains the psychological process through which such a poetic delight is derived. At the time of appreciation of a work of literary art, the mind of the appreciative reader becomes steady and free from all other distractions and his sense of narrow individuality disappears as a result of undivided attention. Generalised form of events and characters of that literary composition elevate him to higher plane of consciousness and the reader enjoys poetic beauty embodied in the work. This gives him pure and disinterested poetic delight. This aesthetic delight is derived from perceiving absolute beauty. According to Jagannātha poetry must give such an absolute delight to an appreciative reader. In the opinion of Jagannātha Ramaṇīyatā is the *sumum bonum* of all poetic art. He declares in unequivocal terms that poetry is endowed with an attribute that gives unworldly and impersonal aesthetic pleasure to an appreciative reader.

Jagannātha's solution of the problem of poetic expression lies in the comprehension of the beautiful in the work of literary art. He clearly proclaims that Ramaṇīyatā forms the very essence of poetic composition.[122] It is undeniable aspect and can only be felt by a man of cultivated taste. His concept of Ramaṇīyatā consists of three elements namely : (i) word, (ii) feeling and (iii) supermundane joy. The poetic word leads to feeling (Bhāvanā) which leads to supermundane joy (Camatkāra). Thus the feeling (Bhāvanā) interconnects the poetic word and aesthetic pleasure which is supermundane in nature. Jagannātha describes this feeling (Bhāvanā) as consisting in continuous contemplation.[123] Main principles of the earlier theorists find a beautiful synthesis in Jagannātha's

---

122. *Ibid.*, I. p. 3.
इत्थं च चमत्कारजनकभावनाविषयार्थप्रतिपादकशब्दत्वं यत्प्रतिपादितार्थविषयकभावनात्वं चमत्कारजनकतावच्छेदकं तत्त्वं प्रतिपादकतासंसर्गेण चमत्कारवत्त्वमेव काव्यत्वमिति फलितम् ।

123. *Ibid.*, p. 11.
कारणं च तदवच्छिन्नो भावनाविशेषः पुनः पुनरनुसन्धानात्मा ।

concept of Ramaṇīyatā. Daṇḍin's idea of the word that gave the desired meaning forming the body of poetry, Vāmanas' idea of diction forming the soul of poetry. (*sanniveśa-saundaryam*), Dhvanikāra's idea of appreciation by an appreciative reader (*sahṛdaya ślāghyatā*), Kuntaka's idea of self-creation of beauty (*svaspanda sundaratā*) all these find a sort of synthesis in Jagannātha's theory of poetry.

Jagannātha does not provide us a direct answer to the question as to what in poetry, gives impersonal and disinterested aesthetic joy to a cultivated reader. But the way he has analysed his concept clearly indicates that he comprehends most of the elements recognised by the previous theorists. He includes principles like Rasadhvani, Guṇa, Alaṅkāra etc. in the wide scope of his concept of Ramaṇīyatā. Such a comprehensive view appears to have been taken by Camatkāra theorists like Viśveśvara the author of the *Camatkāra-Candrikā*, even before Jagannātha, in the matter of appreciation of poetry. According to Viśveśvara, seven elements namely Guṇa, Rīti, Rasa, Vṛtti, Pāka, Śayyā and Alaṅkāra lead to realisation of super mundane pleasure (Camatkāra). Jagannātha fully elaborates the problem of appreciating poetic art and takes a comprehensive view.

He incorporates concept of Rasa, Dhvani, Guṇa and Alaṅkāra into his theory of poetry. Realisation of Rasa is realisation of bliss portion of one's own self which is universal in nature and common to all persons of poetic sensitivity. It is in no way related to personal likes or dislikes. The reader forgets his narrow personality when the Vibhāva-s appear in the generalised form. They raise him to a higher plane of consciousness. This makes him feel identity with others of the same sensibility and he enjoys aesthetic pleasure. The enjoyment of Rasa is in no way related to personal interest, and it is also supermundane in nature. Natural emotions and poetic sentiments are two different kinds of feelings as differentiated in Indian Aesthetics. Natural emotion is personal whereas poetic sentiment is impersonal. The experience of natural emotion may lead to diverse feelings like pleasure or pain, horror or hatred according to its effect on a particular individual. But the poetic sentiment always leads to joy. Thus even

pathos or pathetic sentiment in the work of literary art necessarily leads to aesthetic joy alone and it never leads to pain. Thus we find that Jagannātha comprehends Rasa. His Ramaṇiyatā also leads to the impersonal and disinterested joy. Jagannātha also comprehends the concept of Dhvani in his theory of poetry. He accepts that the unexpressed content which corresponds to idea, figure or sentiment leads to poetic relish. He also classifies poetry into four divisions on the basis of the importance of the implicit content which corresponds to the view point of Dhvani theorists. He also incorporates Guṇa and Alaṅkāra into his theory of Ramaṇiyatā. These elements keep the mind of the appreciator concentrated on Vibhāva-s presented in poetic composition. Guṇa-s and Alaṅkāra-s make them appear in generalised form and appreciator's narrow sense of individuality is put to sleep by them. They thus lead him to enjoy supermundane aesthetic joy.

Jagannātha treats ten Śabdaguṇa-s and Arthaguṇa-s. His treatment of Guṇa-s centres round the three effects produced in an appreciator's mind, namely (i) melting (*druti*), (ii) expansion (*dipti*) and (iii) pervasion (*vikāsa*). This corresponds to the treatment of Guṇa-s given by the Dhvani theorists. These three effects lead the appreciator's mind to the realisation of Rasa. He regards the poetic figure as a source of charm belonging to the unexpressed content. Jagannātha thus recognises the role, which Alaṅkāra plays in making the idea charming.

Jagannātha's theory of poetry namely Ramaṇīyatā, emerges as an all-inclusive theory of poetry. It comprehends all the major elements that lend charm to the poetic composition and at the same time gives a new perspective.

CHAPTER—VI

RELATION : SAṀBANDHA

(THE CAUSE)

I. Cause of Poetic Composition :

The third requisite called *saṁbandha* is some kind of relationship that exists between the aspirant and the subject matter on the one hand and between the subject matter and the purpose on the other. Abhinavagupta in his comemntary Locana on the *Dhvanyāloka* makes it amply clear when he says that the relation between the exponent of the subject and the aspirant is that of one who enlightens and the one who is enlightened. It is the same that exists between the teacher and the taught. The relation between the subject matter and the purpose is that of the means and the end. The knowledge of one serves as an instrument to achieve the other.[1] The cause-effect relation exists between the equipment of the poet and the poetic composition. Although an appreciative listener, a critic, a patron, a man about town and a courtesan have also contributed to inspire a poet to write poetry, it is the equipment of the poet that forms a primary cause of poetry.

II. Poetic Intuition :

1. *Pratibhā* : *a mental impression* :

Pratibhā, also known a *śakti* is a particular mental impression or inborn poetic genius, or poet's creative imagination. It is called *saṁskāraviśeṣa* which is regarded as an inevitable factor for the production of poetic composition. It is at the root of all poetry. It is like a seed without which nothing

---

1. Locana, p. 11.
ध्वनिरूपमभिधेयम् । अभिधानाभिधेयलक्षणयोर्ध्वनिशास्त्रयोर्वक्तृश्रोत्रोर्व्युत्पाद्यव्युत्पादकभावः सम्बन्धः । विमतिनिवृत्या तत्स्वरूपज्ञानं प्रयोजनम् । शास्त्रप्रयोजनयोः साध्यसाधनभावः सम्बन्धः ।

can grow. It is impossible to have any poetry without this creative ability. Even if a person devoid of this basic talent succeeds to compose a poem, such a poem is bound to be ridiculous.[2] In fact, it cannot be poem worth the name, just as one cannot have a tree without a seed, one cannot have poetry without this basic power of mind. It is the first and foremost requisite of all poetry. The term *saṁskāra* has a reference to the theory of *Karman*, which is one of the axioms of Indian philosophy. According to the theory of *karman*, every act that we perform or every thought that we entertain leaves an impression on our mind. This latent impression is variously known as *saṁskāra*, *bhāva*, *bhāavnā* or *vāsanā*. It is believed that an individual self carries from birth to birth all such impressions which form a sum total and determine the character of a man, and account for his tendency to act in one way or the other. By describing *śakti* as *saṁskāra-viśeṣa* it is probably suggested that a poet is born with this particular trait of mind. To that extent, it is suggested that 'the poet is born and not made'. However it is not ruled out that learning and training can also play a major role in developing the latent creative ability which can be brought out as in the story of the Sage *Vālmiki*, whose latent creative faculty was awakened and this resulted in creation of an epic of great merit.

2. *Pratibhā and Creativity* :

The term Pratibhā is usually translated as 'poetic imagination'. P.V. Kane suggests that the term could be better translated as 'inborn creative faculty'. It appears an appropriate translation, as it is quite in keeping with the spirit with which the writers on poetics have discussed its various aspects. Kane's remarks make it amply clear when he observes :

"Pratibhā is power of mind, whereby the poet sees the subject of his poems as steeped in beauty and gives to his readers in apt language a picture of beauty he has seen. It

---

2. *KP* Vṛtti on I.3.
शक्तिः कवित्वबीजरूपः संस्कारविशेषः यां विना काव्यं न प्रसरेत् प्रसृतं वोपहसनीयं स्यात् ।

is power whereby the poet not only calls up in his reader's heart the impressions of faded experiences but whereby he presents ever new, wonderful and charming combinations and relations of things never experienced before or thought by ordinary man. A poet is a seer, a prophet, who has visions and possesses the additional gift of conveying to others less fortunate, through the medium of language the visions he has or dreams he dreams."[3]

Pratibhā thus, is basically the power of mind, which is called *manas* or *citta.* the *Bṛhadāraṇyakopaniṣad* describes *manas* as sum total of various sentiments or feelings like desire, mental resolve, faith, absence of faith, doubt etc. as arising in it.[4] *Manas* has different aspects having different functions. Each aspect has a specific function. Pratibhā is one of many such mental powers. It is a mental faculty peculiar to the poet. It is normally not found in ordinary man. The Saṁpradāya-prakāśinī, a commentary on the *Kāvyaprakāśa* classifies various aspects of mind and assigns specific functions to them.[5] Thus *smṛti* or recollection has past experience as its subject-matter. *Mati* or far-sightedness deals with future course of events. It is something like seeing the future events. *Buddhi* or intellect deals with the present. *Prajñā,* or intuition, or poetic imagination, or talent deals with all the three—past, present and future. This faculty of mind that can deal with all sorts of situations, is called Pratibhā. It is also observed that there are two paths of the

---

3. *History of Sanskrit Poetics,* by Kane P.V., third revised edition, Delhi, 1961, p.348.

4. *Br. UP.* I.5.3.
कामः संकल्पो विचिकित्सा श्रद्धाऽश्रद्धा धृतिरधृतिर्ह्रीर्धीर्भीरित्येतत्सर्वं मन एव ।

5. Saṁpradāyaprakāśinī on *KP.*
ed. by Sastri H.A., Trivandrum, 1926, p.13.
स्मृतिर्व्यतीतविषया मतिरागामिगोचरा ।
बुद्धिस्तात्कालिकी ज्ञेया प्रज्ञा त्रैकालिकी मता ॥
प्रज्ञां नवनवोन्मेषशालिनीं प्रतिभां विदुः ।

goddess of speech, one is the scripture and the other is poetic composition. The first one is intellectual knowledge. The second one is intuitive knowledge which arises as a result of Pratibhā.[6]

It is this power of mind called Pratibhā that helps the poet to have visions which are ever new, steeped in beauty, unforeseen events, incidents, concepts and ideas. It provides the poet with wonderful capacity to correlate all these complex things, arrange and rearrange and bring out brilliantly in the form of lyric, epic or drama, prose or poetic composition, the poet visualises. He is thus a visionary, a seer, Bhaṭṭa Tota as quoted by Hemacandra in his commentary on his own work is said to have observed :

"Pratibhā is that faculty of mind in which new and newer concepts or ideas arise. The poet is capable to express them. The expression thus is called poetic composition."[7] It is essential for a poet to be a 'seer'. The sage has only a vision. The poet has both a vision and an ability to express or describe his vision in appropriate words. In the opinion of Bhaṭṭa Tota :

"The poet who is not a visionary like a sage can not write poetry. The seer is so called as he has a vision. The vision presents truth. The poet is so called as he too has a vision of truth. The poet is so known in the world on account of

---

6. *Ibid.*, *KP.* I.3., p.14.
द्वे वर्त्मनी गिरो देव्याः शास्त्रञ्च कविकर्म च ।
प्रज्ञोप्रज्ञं तयोराद्यं प्रतिभोद्भवमन्तिमम् ॥

7. *Kāvyakautuka* (Quoted in *KNS* ed. by Panashikar, V.L. Bombay, 1934, p.3)
प्रतिभा नवनवोन्मेषशालिनी प्रज्ञा ।
तदनुप्राणना-जीवद्वर्णनानिपुणः कविः ।
तस्य कर्म स्मृतं काव्यम् ।

his ability to visualise and to express truth".[8] The poet in the opinion of Bhaṭṭa Tota has two-fold abilities :

1. Vision — *darśana* and
2. Expression — *varṇana.*

In that sense the poet surpasses the seer, as he has an additional faculty of expression. In this connection instance of Vālmīki is cited, as the Sage Vālmīki had a vision much before the actual poetry took form. When he first describes his experience at the sight of a *krauñca* bird being killed by an hunter. His grief was transformed into song par excellence. The poet does not merely see dreams and does not merely entertain ever refreshing ideas, he translates them into poetic composition. Unlike a seer's, the poet's ideas do not emerge out of his self and submerge into him. They are communicated to the outside world through the powerful medium of words. It is through this powerful weapon called words he expresses himself and presents word-pictures. Thus, the poet not only rises to the level of a prophet but also cultivates his skill of communication.

3. *Bhaṭṭa Tota's View* :

The observations of Bhaṭṭa Tota quoted by Abhinavagupta and Hamacandra strikingly resemble the views of some modern critics in the West. The poet critic, Wordsworth's idea of poetry that it is spontaneous overflow of powerful feelings recollected in tranquillity, implies two stages of creative process. The poet experiences intense feelings at first and then he recounts his impressions when his mind is tranquil. The poet's experience is followed by recollection which culminates into expression. These two stages of creative process observed by Wordsworth bear close resemblance to the two aspects of

---

8. *Ibid.*, p.379.
तथा चाह भट्टतोतः—
नानृषिः कुरुते काव्यं ऋषिश्च किल दर्शनात् ।
विचित्रभावधर्मांशतत्त्वप्रख्या च दर्शनम् ॥
स तत्त्वदर्शनादेव शास्त्रेषु पठितः कविः ।
दर्शनाद् वर्णनाच्चैव रूढ़ा लोके कविश्रुतिः ॥

creativity observed by Bhaṭṭa Tota viz. vision (*darśana*) and expression (*varṇana*). The modern critic T.S. Eliot has put forth his theory of poetic correlation in his famous essay 'The Tradition and Individual Talent'[9] which implies that the poet is expected to co-ordinate his emotional moods and his ideas. It also indicates two aspects of creative process viz. having emotional moods and ideas at first and then rearranging them. These two stages bear close resemblance to Bhaṭṭa Tota's observation on creative process which according to him, comprises of vision and expression.

4. *Creative Talent* :

The point that basic talent should accompany extensive learning raises an interesting query : Whether a person endowed with basic talent but devoid of learning or training can write good poetry ?' We have instances that indicate that persons who did not have formal education have been able to write good poetry. They have written so well that the critics are baffled as how to explain this phenomenon. Mīrā and Narasiṁha among many saints of India have written exquisite devotional poetry. Instances of those poets who could write good poetry without formally studying poetics or other *śāstra-s* can be cited. Creepers in the wilderness can surpass creepers in the garden.[10] A flower in wilderness can fully bloom and spread its fragrance. Bāṇa is said to be a vagabond before being formally introduced to the King's Court. On the contrary, instances may not be altogether wanting in case of scholars well-versed in different branches of learning unable to compose a single line. Vidyācakravartin, in his commentary quotes a verse which clearly brings out the distinction between creative talent and erudition or scholarship. He refers to the two paths of goddess of learning. One,

9. Eliot, T.S. : *The Sacred Wood : essays on poetry and criticism*, London, Mehuen & Co. Ltd., 1934; (1920), pp. 47-59.
10. *Abhijñānaśākuntala* I.16.
ed. by Vyas. B.V., Bombay, 1962.
दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ।

according to him, is that of scripture and the other of poetry. The scriptural knowledge depends upon intellect. It is intellectual knowledge. Knowledge regarding poetic composition depends upon creative faculty.[11] Scriptural knowledge relates to the intellect and reasoning, whereas poetic composition relates to the creative faculty or intuition. It is this poetic inspiration that helps a poet to create his world of poetry. It is through this power that unknown becomes known to him, unforeseen becomes seen. It is this sixth sense through which a poet visualises truth, beauty and wellbeing of man. It is comparable to a *yogin's* yogic perception. A *yogin* visualises without any external aid, things that are far and wide or beyond perception. Like-wise, the poet visualises with his poetic perception ever new things ever refreshing ideas and situations of various kinds.

Poetic perception is inborn gift to a man. It is also said to have been obtained by divine grace. Kālidāsa the greatest among Sanskrit poets is said to have obtained poetic inspiration from the grace of the goddess. The tradition to invoke goddess of learning at the beginning of any work suggests the point.

A talented poet with some formal and some informal education can easily know tricks of the trade like knowing excellences and incorporating them into his poetic composition, or knowing flaws and avoiding them. This incorporation of excellences and avoidance of flaws can definitely be helpful in delineating emotional moods in the poem.

5. *Origin of the Concept of Pratibhā* :

The origin of the concept of Pratibhā in Sanskrit poetics appears to have been connected with Kashmir-śaivism.

---

11. Sampradāyaprakāśinī of Vidyachakravartin and Sāhitya-cūḍāmaṇi of Bhatta Gopala on *KP*.
ed ; by Sastri K :Harihara, Part I. Trivandrum, 1926, p.14.
द्वे वर्त्मनी गिरो देव्याः शास्त्रञ्च कविकर्म च ।
प्रज्ञोपज्ञं तयोराद्यं प्रतिभोद्भवमन्तिमम् ॥

According to the *Trikadarśana*, out of thirty-six elements, the highest or the supreme is Śivatattva. When a desire to create the world arises in the heart of Śiva, he divides himself into Śiva and Śakti. The form of Śiva is that of light and that of Śakti is of the nature of *vimarśa*. *Vimarśa* is natural realisation of the self that pervades the whole universe.[12] This Śakti is also known as *cit*, *caitanya*, *svātantrya*, *kartṛtva*, *sphuraṇa*, *sāra*, *hṛdaya*, *spanda* and *pratibhā*. Śakti is superior to Śiva. Although Śiva is of the nature of light, its experience is due to Śakti called *vimarśa*. Just as a face cannot be seen without a mirror, light cannot be experienced without *vimarśa*. The form of Śiva cannot be complete without Śakti.

Śiva is *cidrūpa* but is non-sentient at the same time. It is Śakti that brings *caitanya* to Śiva, just as honey cannot experience its own sweetness, wine cannot know its own intoxicating power, in the same way Śiva, although having *caitanya* cannot experience it. It is through Śakti that Śiva can know its own *caitanya*. Pratibhā is synonym of this Śakti. It is called *parā Śakti* of Śiva. It rests in Śiva and unfolds itself into the universe.[12-a] Abhinavagupta pays due homage to Pratibhā, the *parā śakti* of Śiva that unfolds into the universe. "I offer my salutations to that Pratibhā which rests in Śiva, resides in the self and due to whose power the universe unfolds itself."[13]

This Śakti or Pratibhā can turn the invisible into the visible. Just as Śiva creates the universe with the help of Śakti, in the same way the poet has the vision of the unseen world of poetry

---

12. *Parāprāveśikā* of Ksemarāja, ed. by Shastri Mukunda Rama Shrinagar, 1918.

    विमर्शो नाम विश्वाकारेण विश्वप्रकाशेन विश्वसंहरणेन च अकृत्रिमा हमिति स्फुरणम् ।

12 a. *Ṣaṭ-Viṁśat-tattva-Sandoha* Kārika 9—10 with commentary of Rājanaka Ānanda ed. by Shastri Mukunda Rama Shrinagar, 1918.

13. Locana, p. 60.

    यदुन्मीलनशक्त्यैव विश्वमुन्मीलति क्षणात् ।
    स्वात्मायतनविश्रान्तां तां वन्दे प्रतिभां शिवाम् ॥

which unfolds itself with the help of Pratibhā. Pratibhā resides in the poet. It is not intellectual faculty. It is intuitive or emotive in nature. Bhaṭṭa Tota in his lost *Kāvyakautuka* is said to have observed that *prajñā* is that aspect of intellect which can deal with events of all the three times—past, present, and future. When *prajñā* unfolds newer ideas, it is Pratibhā.[14] It is the source of poet's inspiration.

Mahimabhaṭṭa, the author of the *Vyaktiviveka*, describes Pratibhā as the third eye of god Śiva. "On account of its power the poet is able to perceive objects belonging to all the three times, the past, the present and the future.[15] "From the intellect of the poet whose mind is absorbed in thinking of the words and their sense that would suit excellences, helping proper delineation of emotive moods, arises his poetic creative faculty that is called Pratibhā."[16] Mahimabhaṭṭa states that poet's *prajñā* transforms itself into Pratibhā. With the help of Pratibhā, the poet can compose poetry effortlessly. With easy flow, come to him, the words with suitable sense that ultimately help delineation of emotive moods that is to say Rasa-s. These words which serve as medium, occur to poet's mind without much effort. Poetry composed with this kind of inspiration far excels poetry composed with perspiration.

Ānandavardhana believes that the creative faculty of the poet is endowed on the poet by divine grace. He says :

"The goddess of learning herself manifests extra-ordinary creative faculty dripping with pleasant sense, in the works of

---

14. *Kāvyakautuka*, quoted in *Dhv*. ed. by Bhattacharya, B.P. Vol. I, Calcutta, 1956, p. 62.
    प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता ।
15. *Vyaktiviveka* II. 118.
    ed. by T. Ganapati Sastri, Trivandrum, 1909.
    सा हि चक्षुर्भगवतस्तृतीयमिति गीयते ।
    येन साक्षात्करोत्येष भावांस्त्रैलोक्यवर्तिनः ॥
16. *Ibid*., II. 117.
    रसानुगुणशब्दार्थचिन्तास्तिमितचेतसः ।
    क्षणं स्वरूपस्पर्शोत्था प्रज्ञैव प्रतिभा कवेः ॥

great poets."[17] The divine grace helps the poet to invent plot full of pleasing emotive moods, the very quintessence of poetic art and devise the theme in such a natural way that no effort is needed on the part of the poet to reveal the light of the poet's genius that shines with transcendental halo. Ānandavardhana emphasizes the point in yet another verse: "The goddess of learning—Sarasvatī takes care of the expression of the poet whose mind has turned away from borrowing others' ideas. Let poetic compositions full of poetic ideas and emotive moods be composed. The poets should never feel shy nor they should feel lazy in writing poetic compositions."[18]

The *Agnipurāṇa* observes that Śakti, or Pratibhā is rarest of the rare faculties in man. It is said that human birth is difficult to obtain in this world. Human being is endowed with rationality, which is not found among animals. Birth as human being is precious, and difficult to obtain. It is possible only when merits are abundant. All human beings are not fortunate to obtain learning. Learning is rare among human beings. All learned men can not compose poetry, as capacity to compose poetry is equally rare. Among those who can write poetry, the poets with real poetic inspiration are fewer. Thus creative ability called Pratibhā is the rarest faculty to be found even among the poets, who may be learned or trained in the art of poetic composition. "Birth as human being is difficult to obtain. Learning is more difficult to obtain therein. Poetic inspiration is difficult to obtain. More difficult it is to have creative ability."[19] Thus according to *Agnipurāṇa* ordinary man

---

17. *Dhv* I. 6.
सरस्वती स्वादु तदर्थवस्तु निष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम् ॥

18. *Ibid.*, IV. 17.
प्रतायन्तां वाचो निमितविविधार्थमितरसा
न सादः कर्तव्यः कविभिरनवद्ये स्वविषये ।
परस्वादानेच्छाविरतमनसो वस्तु सुकवेः
सरस्वत्येषा घटयति यथेष्टं भगवती ॥

19. *AP* 336. 3-4. ed. by Mitra, R.L., Vol. III, Calcutta, 1879.
नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा ।
कवित्वं दुर्लभं तत्र शक्तिस्तत्र सुदुर्लभा ॥

is rarely possessed of creative powers. A learned man and a poet with inspiration are fewer in number.

6. *Pratibhā and Yogic Perception*

Concept of Pratibhā in poetics is comparable to knowledge of self-realisation that comes to sages as a result of the grace of God. This knowledge is an activity of the self. When the inner spirit shines with knowledge, self-realisation downs upon the sage. It is not related to any cause-effect relationship. It is not based on reasoning or logic. Knowledge of scriptures depends upon reasoning. Spiritual knowledge is beyond logic or reasoning. The speech returns without describing it.[20] The mind can not grasp it. This vision is possible for a *yogin* in deep meditation or for a sage who is blessed by grace of God. This self-knowledge is different from the worldly knowledge that is acquired through senses. The *Yogin* who can foresee coming events cannot explain in a logical way, why he has such visions. Arjuna had the vision of Kṛṣṇa's universal form with the help of this spiritual eye. Likewise a poet has visions and the world of poetry unfolds itself before him. Most of the writers on Sanskrit poetics have accepted Pratibhā as cause of poetry and have placed it above the other causes of poetry. Daṇḍin places natural creative talent above other two causes namely learning and practice. Rudraṭa and Kuntaka also accept Śakti or Pratibhā as the first and foremost cause of poetry among other causes. Pratibhā is rightly placed first among other causes, as it is an inevitable factor.

7. *Pratibhā as Creative Power*

Ānandavardhana's View

Ānandavardhana quotes a verse from the *Agnipurāṇa* and favourably compares the poet's creative ability to the creative powers of Prajāpati (the Creator). Like the creator, the poet creates the world of poetry as he likes.[21] The poet is indepen-

---

20. यतो वाचो निवर्तन्तेऽप्राप्य मनसा सह।

21. *AP* 339.10-11.

अपारे काव्यसंसारे कविरेव प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते॥
शृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत्।
स एव वीतरागश्चेन्नीरसं सर्वमेव तत्॥

dent. A good poet presents without any hindrance, at his own will, the objects that are lifeless and makes them act as full of life. The objects that are endowed with life are made to act as lifeless.[22] Unlike the creator who has to depend upon material cause and instrumental cause and follow the law of causal relation, the poet is free to create the world of his own in which the objects need not follow laws of nature. In the world of creator, the lotus can bloom only in the water. In the world of the poet it can bloom even on the top of a mountain. The creator can create a particular object from a specific cause. No such restrictions are imposed on the poet. Mammaṭa, likewise pays homage to poet's creative ability, when he regards poet's world as superior to that of the creator.[23]

8. *Pratibhā—Defined by Various Poeticians*

Abhinavagupta, Rudraṭa, Vāgbhaṭa, Ānandavardhana, Jayadeva, Jagannātha, Vāmana, Vidyādhara and Rājaśekhara.

Abhinavagupta discusses Pratibhā after the manner of Bhaṭṭa Tota. He describes Pratibhā as Prajñā, an aspect of intellect which is capable of creating objects, or plots which did not exist before. Its chief characteristic is to create poetry which possesses poetic beauty due to introduction of various poetic sentiments or emotive moods.[24] At another place he states that Śakti is Pratibhā, and that it is of the nature of mentioning newer plots, themes or objects which are to be described in the poetic composition.[25] He identifies Pratibhā with prajñā and Śakti.

---

22. *Dhv* p. 222.
भावानचेतनानपि चेतनवच्चेतनानचेतनवत् ।
व्यवहारयति यथेष्टं सुकविः काव्ये स्वतन्त्रतया ॥

23. *KP* I. 1.
नियतिकृतनियमरहितां ह्लादैकमयीमनन्यपरतन्त्राम् ।
नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति ॥

24. Locana (KML edition), p. 29.
प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा । तस्या विशेषो रसावेशवैशद्यसौन्दर्य काव्यनिर्माणक्षमत्वम् ।

25. *Ibid.*, p. 317.
शक्तिः प्रतिभानं वर्णनीयवस्तुविषयनूतनोल्लेखशालित्वम्

Rudraṭa's idea of Pratibhā also is that it is identical with Śakti. He believes that the world of poetic themes unfolds itself when poet's mind is absorbed in deep meditation on poetic composition. Words with clarity of meaning occur to him. This power of poet is called Pratibhā.[26]

Vāgbhaṭa in similar language expresses somewhat similar view. He attaches highest importance to Pratibhā, which according to him causes pleasing words and newer sense and helps the poet to employ various poetic devices. In the poetry of a good poet these elements are present due to his Pratibhā.[27]

Ānandavardhana expressly states that Pratibhā is an inevitable factor. It covers the flaws arising out of lack of learning or practice. Flaw caused by lack of Pratibhā cannot be made up.[28]

Jayadeva employs a metaphor, viz. just as a seed along with clay and water is the cause of creation of a creeper, in the same way Pratibhā helped by learning and practice is the cause of poetry.[29] Basically it is Pratibhā that is essential. Learning and practice or training are indirect cause. They are ancillary to Pratibhā, which is the principal cause.

Jagannātha like Rudraṭa describes Pratibhā as power of expression. Pratibhā is that power due to which suitable words

---

26. *KLR* I. 15.
    मनसि च सदा सुसमाधिनि विस्फुरणमनेकधाभिधया ।
    अक्लिष्टानि च पदानि विभान्ति यस्यामसौ शक्तिः ॥
27. *VAL* I. 4 ed. by Sastri Kedaranatha and Sastri Panashikar, W.L., 4th edition (revised), Bombay, 1928.
    प्रसन्नपदनव्यार्थयुक्त्युद्‌बोध-विधायिनी ।
    स्फुरन्ती सत्कवेर्बुद्धिः प्रतिभा सर्वतोमुखी ॥
28. *Dhv* III, Vṛtti, ed. by Tripathi R.S., Delhi, 1963, p. 738.
    अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः ।
    यस्त्वशक्तिकृतस्तस्य झगित्येवावभासते ॥
29. *CL* I. 6.
    प्रतिभैव श्रुताभ्याससहिता कवितां प्रति ।
    हेतुर्मृदम्बुसम्बद्धबीजोत्पत्तिर्लतामिव ॥

with suitable sense occur to the poet's mind on their own. Pratibhā thus is the cause of both the experience first and its expression later. It is thus "occurrence of words and sense suitable to the very make up of poetry."[30] Pratibhā helps the poet to employ striking words with suitable sense.

Rājaśekhara has expanded Rudraṭa's idea of Pratibhā. He describes Pratibhā as that power which causes all the constituents of poetry to shine in the mind of the poet. Choice of words, suitable sense, arrangement of poetic figures, style of presentation etc. all these appear in the mind of the poet due to his Pratibhā. One possessed of Pratibhā visualises things that are not visible to others.[31] The poet is able to create altogether new world of poetry due to his power of expression. All elements of poetry first unfold themselves in poet's mind and then express themselves in the form of poetic composition that takes form. Thus Pratibhā is the very inner aspect of expression. According to Rājaśekhara Vyutpatti gives birth to the form, Pratibhā gives the inner beauty of expression. While many rhetoricians appear to be in favour of identifying Śakti as root cause of Pratibhā. He also regards Śakti as root cause of Vyutpatti.[32]

Kuntaka appears to believe that Pratibhā is the result of the development of Saṁskāras or fruition of merits accumulated in the previous birth. It is the power that arises from the development of impressions of the previous as well as the present birth.[33]

---

30. *RG* I, p. 9.
सा काव्यघटनानुकूलशब्दार्थोपस्थितिः ।

31. *KM*, pp. 11-12.
या शब्दग्रामम् अर्थसार्थम् अलङ्कारतन्त्रम् उक्तिमार्गम् अन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा । अप्रतिभस्य पदार्थसार्थः परोक्ष एव । प्रतिभावतः पुनः अपश्यतोऽपि प्रत्यक्ष एव ।

32. *Ibid.*, IV. P. 11.
विप्रसृतिश्च सा (शक्तिः) प्रतिभाव्युत्पत्तिभ्याम् ।
शक्तिकर्तृके हि प्रतिभाव्युत्पत्तिकर्मणी ॥

33. *VJ* I. 29.
प्राक्तनाद्यतनसंस्कारप्रौढा प्रतिभा काचिदेव कविशक्तिः ।

Mammaṭa also lays down clearly that Śakti or Pratibhā which is like a seed to poetic composition is a Saṁskāra or impression received by the poet from his previous existence.[34]

Thus we find that most writers on Sanskrit poetics hold the view that Pratibhā is the result of the previous impressions received in the previous births, and appear to believe that poet is more or less born rather than made.

In giving explanation of Śakti Mammṭa apparently draws his ideas from Vāmana, who says : "Pratibhā is the seed to poetic composition. This seed is nothing but an impression gathered in the previous births. No poetry can be composed without the seed in the form of Pratibhā. Even if such a poem is written it may prove to be ridiculous."[35]

Rājaśekhara regards Śakti as identical with Pratibhā, when he says that the word Śakti is used primarily for Pratibhā or poetic genius.[36]

Vidyādhara more or less agrees with the view that the words and their senses as well as excellences and figures of speech occur to the mind of the poet due to Pratibhā, as held by Rudraṭa, Vāgbhaṭa, Ānandavardhana, Mahimabhaṭṭa and Rājaśekhara.[37]

9. *Types of Pratibhā* :

Rājaśekhara who devotes considerable space to the discussion on the making of a poet gives classification of Pratibhā.

---

34. *KP* Vṛtti on I. 3.
शक्तिः कवित्वबीजरूपः संस्कारविशेषः ।
35. *KLS* I.3.16.
कवित्वबीजं प्रतिभानम् । कवित्वस्य बीजं जन्मजन्मान्तरागतसंस्कारविशेषः कश्चित् । बीजं विना काव्यं न निष्पद्यते । निष्पन्नं वा अवहास्यमानं स्यात् ।
36. *KM* p. 16.
शक्तिशब्दश्चायमुपचरितः प्रतिभाने वर्तते ।
37. *Ekāvali*, p. 10.
शब्दार्थगुणालङ्कारा: प्रतिभान्ति अनया इति प्रतिभा ।

He at first classifies Pratibhā into two types :[38]

(i) Creative talent or Kārayitrī Pratibhā.
(ii) Appreciative talent or Bhāvayitrī Pratibhā.

He further classifies creative talent and gives its three sub-divisions :

(i) Inborn talent—Sahajā
(ii) Talent acquired by practice—Ābhyāsikī or Ahāryā
(iii) Talent acquired by other means like charms etc. —Aupadeśikī.

Creative talent of the poet creates the world of poetry. The connoisseur of poetic art requires appreciative talent to appreciate niceties expressed in the poetic composition by the poet. He ought to possess this mental power called appreciative talent without which grasping of ideas and enjoying the sentiments expressed in the poem are not possible. A true connoisseur possesses the appreciative talent. Rājaśekhara holds the view that appreciative talent is as important as creative talent is. Creation and appreciation of poetry require talent. Recitation of poetry before the audience that is not appreciative is greatly a disappointing exercise to the poet. On the contrary, a talented connoisseur can quickly grasp beauty of word and sense, strikingness of expression and can derive instantaneous joy on account of his aesthetic sense. Appreciative talent is like a lamp that enlightens niceties of poetic composition in the mind of the connoisseur of poetic art.

Creative talent is at the very basis of all activities of poet's mind. By the perception of the present objects, the latent impressions of the past experience are revived in the mind of the poet. The two combine and a new picture emerges. The occurrence of suitable words to express the form of the new mental picture that emerges in the mind of the poet, is due to creative talent. It is the creative talent that provides suitable

---

38. *KM*, p. 12.
सा च द्विधा कारयित्री भावयित्री च । कवेरुपकुर्वाणा कारयित्री । सा च त्रिविधा सहजा आहार्या औपदेशिकी च ।

words for suitable expression. The creative talent operates to create poetic composition.

Appreciative talent operates when the connoisseur perceives the picture presented in the poetic composition with the help of words, and understands or identifies himself with the experience of the poet who has expressed it through words. Appreciative talent thus impels the connoisseur to appreciate the poetic composition.[39] In this way both the creative and appreciative aspects of talent contribute to creative activity.

Rājaśekhara has given three sub-divisions of Kārayitrī Pratibhā, of which the first two, namely Sahajā and Āhāryā are acceptable to most of the writers on Sanskrit poetics. But the third one namely Aupadeśikī is not accepted by some of them.

Sahajā Pratibhā is inborn creative talent. It operates due to impressions of the past births.[40] The impressions of the previous births are so strong that they evoke response at a slightest stimulation. This is the type of Pratibhā which is obtained by divine grace.

Āhāryā Pratibhā is acquired in this very birth. It arises with the birth as well as impressions of the present life. It requires hard work and rigorous training. To that extent it depends upon scholarship and training. Āhāryā is acquired with impressions of the present birth.

Aupadeśikī Pratibhā is acquired by either mystic charms or by Tāntric practices. It can also be acquired by scriptural knowledge. Rājaśekhara regards it as lower type. We may not believe in charms or Tāntric rites. But we can hardly deny utility of scriptural knowledge. It is acquired through extraneous means and hence it is not natural. It depends upon imparting instruction in this birth and the present life span. It

---

39. *Ibid.*, IV, p. 13.
भावकस्योपकुर्वाणा भावयित्री ।
सा हि कवेः श्रमम् अभिप्रायं च भावयति ।

40. *Ibid*, p. 12.
जन्मजन्मान्तरसंस्कारापेक्षिणी सहजा ।

may take a long time to acquire it. It may be produced by scholarship and hard work. It does not possess the quality of natural unfolding of visions, nor does it present newness of ideas. As these qualities of naturalness and newness are lacking or fewer, it is inferior and somewhat similar to fancy.

Thus of all the three types of Pratibhā, Rājaśekhara appears to hold Sahajā as the best. The next is Āhāryā. Aupadeśikī is inferior type of talent in his opinion.

III. *Proficiency* : (*nipuṇatā*) :

Although Śakti or Pratibhā is the basic creative faculty of the poet, that is at the root of creation of all poetic compositions, it is not enough to enable the poet to write poetry. Proficiency must be added to the basic talent of the poet. Proficiency accrues from the following three factors :

(i) the observation of the ways of the world,
(ii) the study of various sciences that is to say *śāstrā-s*, and
(iii) the study of other poetical works.

(i) An aspiring poet should be a close observer of the ways of the world and a careful student of human nature and of the world. He must also study different sciences and other poetical works written previously by other writers, works of historical nature like the *Mahābhārata*. The world means the ways and characteristics of the movable and the immovable objects, like trees, rivers, mountains and the movable objects like animate world of human beings and other animals.

(ii) By the term *śāstra-s* quite a formidable number of sciences is meant. A poet is expected to acquire all-round knowledge. He must study metre. Prosody or science of metre is useful, although poetry in Sanskrit need not necessarily be written in verse. It can be in prose as well in verse or in both. In drama, prose dialogues are interspersed with lyrical verses, so also in prose romances *vaktra* and *aparavaktra* metres or *āryā giti* makes its appearance. Similarly *campū kāvya* is written in both prose as well as in verse. Yet knowledge of metrics is regarded essential for a poet. Vyākaraṇaśāstra or grammar is regarded as the very basis of all studies. Knowledge of grammar was considered essential for all students in

ancient India, irrespective of whatever branch of knowledge they may specialise later on. A common man looks upon poetic compositions as representing standard language. Therefore, they are expected to be free from grammatical errors. Hence, it was regarded necessary for the poet to study grammar Works on *Abhidhāna* represent lexicons such as the *Amarakośa*. Dictionaries in Sanskrit are compiled in verse. A student was required to begin his studies by committing to memory the whole of the *Amarakośa*. When a poet is required to have knowledge of lexicon, it is aimed at promoting wide vocabulary. If a poet has to express same idea more than once, he must use different words and different expressions. This kind of novel treatment to diction lends grace to his style. Vāmana lays down a rule in this connection : "The same word should not be employed twice as far as possible."[41]

The poet is expected to possess the knowledge of various arts, which are usually regarded sixty-four in number.[42] They include song, dance, instrumental music, knowledge of script etc. Among other subjects to be studied by the poet a mention is made of the group of four aims of human life called Puruṣārtha-s namely Dharma, Artha, Kāma, and Mokṣa.[43] The *Dharma Sūtra-s*, *Gṛhya Sūtra-s*, *Smṛti-s* of Manu, Yājñavalkya and others are works on the Dharma. The works on the Artha are *Artha-Śāstra* of Kauṭilya and Kāmandaka's *Nītisāra*. The works on Kāma are Vātsyāyana's *Kāmasūtra* and *Ratirahasya*. The poet is required to study works on the Mokṣa, like six systems of philosophy written by Gautama, Kaṇāda, Patañjali, Vyāsa and Jaimini, viz. Nyāya, Vaiśeṣika, Sāṅkhya, Yoga, Pūrva and Uttara Mīmāṁsā.[44] The poet is also expected to

---

41. *KLS* V.1.1.
नैकं पदं द्विः प्रयोज्यं प्रायेण ।
42. Jayamangalā on *Kāmasūtra*, I.3.15.
43. *AK* II.7.57.
त्रिवर्गो धर्मकामार्थैश्चतुर्वर्गः समोक्षकैः ।
44. गौतमस्य कणादस्य कपिलस्य पतञ्जलेः ।
व्यासस्य जैमिनेश्चापि दर्शनानि षडेव हि ॥
न्यायं वैशेषिकं चैव साङ्ख्यं योग तथापरम् ।
मीमांसाद्वयमित्याहुः दर्शनानि च षड् बुधाः ॥

study works dealing with elephants, horses, swords etc. these were the works that deal with war and its preparation.

(iii) An aspiring poet was required to read the five long poems of Kālidāsa, Bhāravī, Māgha and Śrīharṣa, as well as the legendary works like the *Mahābhārata*.

Among the critics who discuss the proficiency as an equipment of the poet, the prominent are Rudraṭa, Hemacandra, Vāgbhaṭa (first and second), Rājaśekhara, Mammaṭa, Abhinavagupta and Kṣemendra.

Rudraṭa says : "Metrics, grammar, arts, observation of the world, knowledge of word and its sense and description regarding propriety or impropriety can be called *vyutpatti* in brief."[45]

Hemacandra identifies "proficiency in (i) worldly dealings, (ii) scientific works and (iii) poetic works" as *vyutpatti*.[46]

According to Vāgbhaṭa, *vyutpatti* means, "extraordinary grasping of the word and sense of works on Dharma, Artha, Kāma and Veda-s."[47]

Vāgbhaṭa second, in his *Kāvyānuśāsana* observes that proficiency in the following works is *vyutpatti*. He mentions that the poet must study the movable and the immovable objects, and their true nature, works on logic and means of knowledge like *lakṣaṇa* and *pramāṇa sāhitya*, metres, figures of speech, *Veda-s*, *Smṛti* works, the *purāṇa-s*, *Itihāsa*, *Āgama*, works on drama, lexicon, Kāma, Artha, Yoga, etc.[48]

---

45. *KLR* I.18.
छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानम् ।
युक्तायुक्तविवेको व्युत्पत्तिरियं समासेन ॥
46. *KNS* p. 5.
लोकशास्त्रकाव्येषु निपुणता व्युत्पत्तिः ।
47. *VAL* I. 5.
शब्दधर्मार्थकामादिशास्त्रेष्वाम्नायपूर्विका ।
प्रतिपत्तिरसामान्या व्युत्पत्तिरभिधीयते ॥
48. *KNSV*, pp. 2-3.
लोके स्थावरजङ्गमरूपे तत्त्वरूपे च लक्षणप्रमाणसाहित्यं छन्दोऽलङ्कार श्रुतिस्मृतिपुराणेतिहासागमनाटयाभिधानकोषकामार्थयोगादिशास्त्रेषु च निपुणता व्युत्पत्तिः ।

Rājaśekhara deals with the training of a poet with greater detail in his work. He cites the view of his preceptor regarding the *vyutpatti* and states, that 'wide knowledge or rather all round knowledge is *vyutpatti*, at first and later he gives his own opinion as that of Yāyāvarīya (as he calls himself) belonging to yāyāvara family. Accordingly, "*vyutpatti* is nothing but discretion between proper and improper things or ideas."[49]

From the above citations it can be gathered that different writers echo practically similar ideas. With reference to Mammaṭa's explanation of *nipuṇatā* it must be pointed out that he gives a long list of works to be studied by an aspiring poet. The list is so exhaustive that it appears also impossible for an aspirant after fame as poet to study them all. What Mammaṭa aims at is that the aspiring poet's preparation must include :

(i) observation of the world,
(ii) general knowledge and culture, and
(iii) the study of works of other great poets.

Abhinavagupta regards *vyutpatti* as an aid to Pratibhā.[50] According to him *vyutpatti* lends power of discretion in arranging the material in the poetic composition. Which incident should precede, which should succeed, which episode should get more space, which episode should get cursory treatment, which style should suit the sentiments expressed, which flaws are avoidable and which are inevitable, all these questions can be settled only by poet's own discretionary power. No extraneous factors can give answer to the questions pertaining to the plot arrangement or selection of theme etc. or even style of expression would greatly depend upon the poet's inner equipment i.e., proficiency. Abhinava's point of view seems to be very logical and near perfection. Scholarship in the real sense

---

49. *KM* V p. 16.
बहुज्ञता व्युत्पत्तिरित्याचार्याः।···उचितानुचित विवेको व्युत्पत्तिरिति यायावरीयः।

50. Locana, p. 317.
शक्तिः प्रतिभानम्। वर्णनीयवस्तुविषयनूतनोल्लेखशालित्वम्। व्युत्पत्तिस्तदुपयोगिसमस्तवस्तुपौर्वापर्यपरामर्शकौशलम्।

of the term should not mean wide knowledge ; it should mean indepth study that leads to power of discreetness, the ability to distinguish the suitable from the not so suitable material. Abhinava is perfectly justified in assigning proficiency a place and a function ancillary to Pratibhā in creation of poetic composition. His view point appears to be close to that of Rudraṭa and Rājaśekhara who hold *vyutpatti* as discretion between propriety and impropriety.

Kṣemendra's idea of proficiency is all inclusive. It includes the study of a large number of works on various subjects and branches of learning. It almost amounts to alround knowledge. According to Kṣemendra an intending poet's equipment is wide knowledge. To acquire length and breadth of knowledge, he is expected to study auxiliary sciences of poetry. He is supposed to read a large number of poems of great masters, and historical works. His study should include painting and leaf-cutting. Kṣemendra gives a detailed list of various branches of learning which an aspiring poet is expected to study. He mentions logic, grammar, knowledge of Dharma through Bharata's Nāṭyaśāstra, knowledge of science of polity through Cāṇakya's work, erotics of Vātsyāyana's *Kāmasūtra*, epics like *Rāmāyaṇa* and *Mahābhārata*, means of liberation, spiritual science, metallurgy, science of jewels, medicine, astronomy, archery, the sciences concerning elephants, horses and men, art of gambling, magic and other miscellaneous arts which form the stock in trade of the poet's world.[51]

IV. *Practice* (*abhyāsa*)

Practice or training under the instruction of knowers of poetry, viz. poet and a critic is of great advantage to the prospective poet. Practice under the guidance of the poet or the critic of established fame leads an aspirant to produce poetry with perfection. Hemacandra defines *abhyāsa* as—"Repeated

---

51. *KK* V
ed. by Lele V.K., Varanasi, 1967, p. 99.
तत्र तर्कव्याकरणभरतचाणक्यवात्स्यायनभारतरामायणमोक्षोपायात्मज्ञान-धातुवादरत्नपरीक्षावैद्यकज्योतिषधनुर्वेदगजतुरगपुरुषलक्षण द्युतेन्द्र जाल-प्रकीर्णेषु परिचयः कविसाम्राज्यव्यञ्जनः ।

practice under the training from the knowers of poetry."[52] Vāgbhaṭa tells us that "*abhyāsa* is love for creating poetic composition in the vicinity of the preceptor without feeling weary or tired."[53] Vāgbhaṭa second, in his work expresses the similar view of *abhyāsa*.[54] Accordingly, '*abhyāsa*' means studying how to compose poetry under the guidance of those who know how to compose poetry, and also those who know how to criticise it, so that they can point out merits and demerits.' The point is that in the process of learning the poet should get an idea how to incorporate excellences into his poetry and how to avoid flaws in his poem. This forms the practical aspect of art of poetic composition, wherein the guidance of the vetaran is quite helpful.

Practice : *an unavoidable factor* :

A poet's equipment comprises of the inborn poetic faculty, deep knowledge of the ways of the world, its nature, various situations, people and places, arts and crafts, sciences etc. At the same time importance of practice to compose poetry under the guidance of able seniors cannot be underestimated. An aspiring poet should undergo thorough practice of writing poetic compositions. He should try again and again under the able guidance of those who know how to compose poetry and those who know how to criticise it and appreciate its merits and demerits. An opinion prevails that one cannot be a poet unless one has got the intrinsic poetic faculty. At the same time the importance of acquired equipment in the form of knowledge and training is recognised by most of the critics. Vāmana emphasizes the need of practice. He recommends methods and time congenial for poetic creation. Rudraṭa also attaches great importance to practice, which he thinks should

52. *KNS*, p. 8.
काव्यज्ञशिक्षया पुनः पुनः प्रवृत्तिरभ्यासः ।
53. *VAL* I. 6.
अनारतं गुरुपान्ते यः काव्ये रचनादरः । तमभ्यासं विदुः ।
54. *KNSV*, p. 7.
काव्यज्ञशिक्षयापरिशीलनमभ्यासः । काव्यं कर्तुं विचारयितुं च ये जानन्ति तेषां शिक्षया प्रवृत्तिरभ्यासः ।

be constant. Mammaṭa regards practice under the poet-critics as an integral part of poet's equipment. Thus importance of practice cannot be underscored in any circumstances. Even those critics who do not discuss practice are not averse to it.

Bhāmaha says that a man aspiring to be a poet should acquire knowledge of all branches of learning and have constant practice under the guidance of an able teacher.

V. *Relative Importance*

Although most of the critics accept poetic intuition, proficiency and practice as equipment of the aspiring poet, their views differ as regards the relative importance of each factor.

1. *Bhāmaha* :

Bhāmaha is considered to be the first among the writers on Sanskrit poetics to discuss the cause of poetry. According to him the following factors form the cause of poetry :

(i) Pratibhā or poetic intuition.[55]
(ii) Sound knowledge of language and its meaning, metrics, lexicons, legendary works, world, logic and arts.[56]
(iii) guidance given by persons who know what poetry is and how to compose it, and
(iv) thorough acquaintance with poetical works of great artists.[57]

He thinks that Pratibhā is the most important factor in creation of poetic composition. He lays stress on poetic intuition, which he describes as a basic cause. Other factors

---

55. *KL* I. 5.
गुरुपदेशादध्येतुं शास्त्रं जडधियोऽप्यलम् ।
काव्यं तु जायते जातु कस्यचित्प्रभावतः ।।

56. *Ibid.*. I. 9.
शब्दश्छन्दोऽभिधानार्था इतिहासाश्रयाः कथाः ।
लोको युक्तिः कलाश्चेति मन्तव्या काव्यवैखरी ।।

57. *Ibid.*, I. 10.
शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनम् ।
विलोक्यान्यनिबन्धांश्च कार्यः काव्यक्रियादरः ।।

are only ancillary to it. He appears to attach equal importance to all the three factors.

2. *Rudraṭa* :

Rudraṭa mentions that inborn talent (*śakti*), learning (*vyutpatti*) and practice (*abhyāsa*) all the three conjointly form the cause of poetry. While explaining the nature of *śakti*, he says that it is a power, whereby fresh ideas and appropriate language occur in various ways to the mind that is constantly applied to the composition of poetry. It is because of this faculty of mind that the poet is able to present without much difficulty, his ideas in appropriate expression. According to Rudraṭa this faculty of the poet is two-fold :

(i) natural (*sahajā*) and.
(ii) created one (*utpādyā*).

Of these two, he thinks the first one is better, the second one is inferior, as it is acquired later through scholarship. Rudraṭa thinks that *vyutpatti* is the capacity to discriminate between the appropriate and the inappropriate. It is acquired through the knowledge of metre, grammar, arts, ways of the world, words and their sense. The poet has to take care in selection of words. He should select words that would suit the occasion and should bring out the intended meaning in the expression. He regards *vyutpatti* as all round knowledge.[58]

Rudraṭa holds the view that poetic intuition, scholarship and practice all the three together operate in creation of poetic composition.[59] A charming piece of poetry is the result of the

---

58. *KLR* I. 18 and I. 19.
छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानम् ।
युक्तायुक्तविवेको व्युत्पत्तिरियं समासेन ॥
विरत्तरस्तु किमन्यथा इह वाच्यं न वाचकं लोके ।
न भवति यत्काव्याङ्गत्वं सर्वज्ञत्वं ततोऽन्येषः ॥

59. *Ibid.*, I. 14
तस्यासारनिरासात् सारग्रहणाच्च चारुणः करणे ।
त्रितयमिदं व्याप्रियते शक्तिव्युत्पत्तिरभ्यासः ॥
Namisādhu's comment :
तत्र शक्त्या शब्दार्थौ मनसि संनिधीयेते । तयोः सारासारग्रहणनिरासौ व्युत्पत्त्या क्रियेते । अभ्यासेन शक्तेरुत्कर्षः आधीयते इति शक्त्यादिव्यापारः ।

creative process that takes place before a poem is presented in finished form. Namisādhu, the commentator of Rudraṭa explains the creative process that is to be gone through. He says that words and their sense at first occur in the mind of the poet due to his creative power. The next step is to decide whether they are proper or improper, whether the occasion calls for the use of these words or whether the sense is suitable for the occasion. This is decided by the poet with the help of his scholarship. The words are either accepted or rejected accordingly. This acceptance or rejection of words contributes to the next stage when it is done repeatedly. By such practice poetic intuition becomes sharpened. This is how Namisādhu explains the creative process in which all the three factors viz. poetic intuition, scholarship and practice contribute to the creation of poetic composition. In this way Rudraṭa, like Mammaṭa, believes that all the three factors together form the cause of poetry.

3. *Namisādhu* :

Namisādhu a commentator of Rudraṭa cites a verse to support Rudraṭa's point of view that every word and every meaning can be introduced into poetry, likewise every idea can be introduced into it. The verse clearly brings out the heaviness of burden imposed on a poet, because it says that all sorts of ideas and expression are capable of being constituents of poetry. He says : "there is no such word nor any meaning, no proverbial sayings, no art that can not become a part of poetry. Indeed poet's burden is great."[60]

Rudraṭa does not define *abhyāsa*, but underlines its importance. He advises the intending poet to practise as much as possible under the guidance of good poets and able critics after acquiring all round knowledge.[61] Thus Rudraṭa seems

---

60. Namisādhu on *KLR* I. 19.
न स शब्दो न तद् वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान् कवेः ।
61. *KLR* I. 20.
अधिगतसकलज्ञेयः सुकवेः सुजनस्य सन्निधौ नित्यम् ।
नक्तं दिनमभ्यसेदभियुक्तः शक्तिमान् काव्यम् ॥

to accord equal importance to all the three factors as the cause of poetry.

4. *Daṇḍin* :

Daṇḍin seems to attach equal importance to all the three factors that constitute cause of poetic composition. He tells us that the cause of rich poetry are all the three put together. He uses the term *kāraṇa* in singular like Mammaṭa, viz.

(i) natural talent,
(ii) abundant and chaste learning, and
(iii) constant application of mind.

He says : "natural genius, extensive and clear knowledge of scriptures and constant application of mind to the art of poetic composition form the cause of abundant rich poetry."[62] He seems to suggest that a poet is partly born and partly made. He speaks of natural poetic gift at the same time he emphasizes the need to accept the importance of knowledge and effort. According to him, each factor comprises a separate cause of poetry. He is of the opinion that a poet who lacks in sufficient resourcefulness necessary for creation of poetry, may be able to make up this deficit by resorting to the other two factors, by acquiring extensive knowledge and by persistently applying his mind to the art of poetic composition. He continues to make such an observation when he says : "although, there is no unique resourcefulness born of a superior inborn gift, goddess of speech certainly confers a certain amount of favour if served with education and dedicated application of mind."[63]

He seems to suggest that a poet who lacks in poetic inspiration can overcome this defect with more of effort. If an intending poet who lacks in natural gift, dedicates himself to

62. *KD* I.103.
नैसर्गिकी च प्रतिभा श्रुतं च बहुनिर्मलम् ।
अमन्दश्चाभियोगोऽस्याः कारणं काव्यसंपदः ॥
63. *Ibid* I.104.
न विद्यते यद्यपि पूर्ववासना गुणानुबन्धि प्रतिभानमद्भुतम् ।
श्रुतेन यत्नेन च वागुपासिता ध्रुवं करोत्येव कमप्यनुग्रहम् ॥

the goddess of speech, undertakes intense training in the art of poetic composition, takes pains to acquire vast knowledge, and persistently practises, his pains will not go unrewarded. In making such an observation Daṇḍin seems to believe firmly that if natural gift in the form of poetic talent is important, wide knowledge and constant practice are no less important. Thus according to Daṇḍin learning and training separately contribute to the creation of poetic composition. He attaches equal importance to all the three factors.

5. *Vāmana* :

Vāmana seems to attach equal importance to each element which forms the necessary equipment of an aspiring poet. He discusses the subject of cause of poetry with greater details. He classifies poets into two types :

(i) the disapproving or *arocakinaḥ and*
(ii) the all approving or *satṛṇābhyavahāriṇaḥ*.

He mentions that the first type of poets are endowed with the power of discretion, and are capable of being corrected. The other type of poets are indiscreet and cannot be corrected. Therefore they cannot be converted into real poets.[64]

Vāmana mentions three elements of poetry which constitute equipment for an aspiring poet. They are :

---

64. *KLS* II. 1.
अरोचकिनः सतृणाभ्यव हारिणश्च कवयः ।
इह खलु द्वे कवयः संभवान्ति—
अरोचकिनः सतृणाभ्यवहारिणश्चेति···कोऽसावर्थः ।
विवेकित्वमविवेकित्वं चेति । तदाह—
पूर्वे शिष्याः विवेकित्वात् ।
पूर्वे खलु अरोचकिनः शिष्याः । शासनीयाः ।
विवेकित्वात् । विवेचनशीलत्वात् ।
नेतरे तद्विपर्ययात् ।
इतरे सतृणाभ्यवहारिणः न शिष्याः ।
तद्विपर्ययात् अविवेचनशीलत्वात् ।
न च शीलमपाकर्तुं शक्यम् ।···
न शास्त्रमद्रव्येषु अर्थवत् ।

(i) ways of the world,
(ii) different branches of learning and
(iii) the miscellaneous.[65]

Ways of the world means knowledge of the nature of the movable and the immovable objects in the world. The poet is expected to be an observer of the ways of the world.

Different branches of learning according to Vāmana include the science of language, lexicons, metrics, fine arts, erotics, and politics. Knowledge of all these is necessary for a poet. The science of language helps him to find out whether the form of word he is employing is flawless. It also helps him to distinguish the correct form from the incorrect one. The knowledge of lexicons removes his doubt concerning exact meaning of the terms. Such doubts can pause serious threat of hindrance to composition of poetry. Removal of such doubts helps the poet to arrive at exact import of words. The science of metrics dispels doubts pertaining to the nature of different metres. The scienee concerning fine arts, like music, dance, painting etc. leads to the knowledge of these arts and makes the poet competent to introduce these into his poetic works. The subject-matter of poetry sometimes includes abundant descriptions of passions and emotions. Knowledge of these passionate or emotive moods helps a poet to depict them effectively in his poetic creation. Knowledge of these passionate and emotive moods is derived from erotics. The plot of the poetic composition is sometimes made complex and attractive through application of principles of politics or economics. Consequently knowledge of these principles becomes necessary on the part of an aspiring poet.[66]

---

65. *Ibid.* I.3. 1.
लोको विद्या प्रकीर्णं च काव्याङ्गानि ।

66. *Ibid.*, I. 3.6—10.
शब्दस्मृत्यभिधान कोशच्छन्दोविचितिकलाकामशास्त्रदण्डनीतिपूर्वा विद्या । शब्दस्मृतेः शब्दशुद्धिः । अभिधानकोशात् पदार्थनिश्चयः । छन्दोविचितेर्वृत्त-संशयच्छेदः कलाशास्त्रेभ्यः कलातत्त्वस्य संवित् । कामशास्त्रतः कामोप-चारस्य । दण्डनीतेर्नयापनययोः । इतिवृत्तकुटिलत्वं च ततः ।

Vāmana's miscellaneous includes

(i) acquaintance with poetic creations of other poets,
(ii) practice to compose poetry,
(iii) attendance upon seniors,
(iv) insertion and rejection of words,
(v) poetic faculty and
(vi) concentration.[67]

Acquaintance with poetic works of other poets leads to proficiency of the aspiring poet. Vāmana uses the term *abhīyoga* to mean practice to compose poetry. It enhances poet's poetic powers and leads to excellence in his creation. Attendance upon scholars well-versed in the art of poetic composition and science of poetry leads to thorough knowledge. Regarding insertion and rejection of words he says that so long as the mind of the poet is wavering, insertion and rejection of words take place. Once the goddess of learning showers favours the words are firmly placed. In this regard, he introduces the discussion on the topic of literary finish or what is known as 'pāka'. He maintains that literary finish consists of placing words in unshakable manner.

In the opinion of Vāmana, poetic intuition is an inevitable element. It is like a seed to poetry.[68] No poetry can be composed without it. It is an impression received by the self through various births. If an attempt to compose poetry is made by a person who lacks in poetic intuition, poetry so produced will be ridiculous. He accepts poetic faculty as an important factor, and still mentions it only in the last group

---

67. *Ibid.*, I. 3.11—15.
लक्ष्यसत्वमभियोगो वृद्धसेवावेक्षणम् ।
प्रतिभानमवधानं च प्रकीर्णम् ।
तत्र काव्यपरिचयो लक्ष्यसत्वम् । काव्यबन्धोद्यमोऽभियोगः ।
काव्योपदेशगुरुशुश्रूषणं वृद्धसेवा । पदाधानोद्धरणमवेक्षणम् ।

68. *Ibid.*, I. 3.16.
कवित्वबीजं प्रतिभानम् ।
कवित्वस्य बीजं कवित्ववीजं जन्मजन्मान्तरागतसंस्कारविशेषः कश्चित् ।
यस्माद्विना काव्यं न निष्पद्यते निष्पन्नं वाऽवहास्यमानं स्यात् ।

of the miscellaneous elements, there too, Pratibhā is mentioned last but one. The order in which he mentions different elements of poetry, which constitute a poet's equipment shows that he regards all other elements as equally important. Learning is mentioned first and he discusses it at great length, whereas practice and poetic intuition are mentioned only as a part of the group that forms the miscellaneous elements. Thus he seems to attach equal importance to all the elements which constitute a poet's equipment.

Concentration is oneness of mind or singlemindedness in which all other thoughts are withdrawn. It is withdrawing the mind from going to external objects. When the mind is fully concentrated, it can perceive new objects and new ideas can occur in it.[69]

Concentration of mind is very essential for production of poetry. Vāmana advocates selection of proper time and place.[70] Proper place according to him is the place free from human beings. Solitude or loneliness helps a poet to concentrate[71] on the plot or poetic idea or its expression. If there is presence of someone, that person is likely to distract the mind of the poet. It is easy to concentrate when nobody is around. Vāmana recommends fourth part of the night as proper time.[72] It is early morning (around 4 A.M.)

69. *Ibid.*, I. 3.17.
चित्तैकाग्र्यमवधानम् ।
चित्तस्यैकाग्र्यं बाह्यार्थनिवृत्तिः तदवधानम् ।
अवहितं हि चित्तं पश्यति ।

70. *Ibid.*, I. 3.18.
तद्देशकालाभ्याम् ।
तदवधानं देशात्कालाच्च समुत्पद्यते ।

71. *Ibid.*, I. 3.19.
विविक्तो देशः ।
विविक्तो निर्जनः ।

72. *Ibid.*, I. 3.20.
रात्रियामस्तुरीयः कालः ।
रात्रेःयामः रात्रियामः प्रहरः । तुरीयश्चतुर्थः काल इति । तद्वशाद्विषया-
परतं चित्तं प्रसन्नमवधत्ते ।

or fourth quarter of the night which is regarded as congenial for any intellectual activity, apart from the art of poetic creation. Vāmana observes that at that time the mind becomes free from the objects of nocturnal activities. As it is fresh after night's rest, concentration becomes easier. Thus Vāmana, very rightly recommends solitude and early morning or fourth quarter of the night as suitable place and time for the creative activity of composing poetry and thus creating altogether a new world of poet's imagination.

6. *Kuntaka* :

Kuntaka in his work *Vakroktljivita* gives three causes of poetry. According to him, if a man is of refined nature his *śakti* or Pratibhā also will be of the same kind and he would pursue to acquire such scholarship and practice which are in keeping with his nature and talent.[73] Therefore, instead of being influenced by scholarship and practice as is generally believed, poetic talent itself determines the course of learning and training. Kuntaka raises a problem whether it is correct to say that scholarship and practice which are acquired later can really by influenced by man's own nature. He answers the query in affirmative. He tells that it is not only in the art of poetic composition that his learning and training are influenced by his nature but in every act his knowledge and his practice are guided by his nature.[74] He puts up the view that one's nature, knowledge and training help one another. When nature (*śakti*) guides learning and training, they in their turn also influence man's nature.[75] Thus all the three are complementary to one another and thus Kuntaka seems to hold them as of equal importance.

---

73. *VJ* p. 32.
यद्यपि द्वयोरप्येतयोः तत्प्राधान्येनैव वाक्योपनिबन्धः तथापि कविप्रतिभा-प्रौढिरेव प्राधान्येनावतिष्ठते ।

74. *Ibid.*, I. 28.
यत्किञ्चनापि वैचित्र्यं तत्सर्वं प्रतिभोद्भवम् ,
सौकुमार्यपरिस्पन्दस्यन्दि यत्र विराजते ॥

75. *Ibid.*, p. 167.
एतच्चैतस्यैव कवेः सहजसौकुमार्यमुद्रितसूक्तिपरिस्पन्दिसौकुमार्यस्य पर्यालोच्यते, न पुनरन्येषामाहार्यमात्रकाव्यकरणकौशलश्लाघिनाम् ।

7. *Ānandavardhana* :

Ānandavardhana does not deal with the subject of cause of poetry as a separate subject but he clearly mentions that Pratibhā is the most important of all the three qualities, because absence of poetic intuition magnifies even the slightest blemish in the poetic creation, even though the poet may possess great scholarship.[76] At another place he states, "for a man possessing poetic inspiration there is no dearth of material for creation of good poetic composition."[77]

Abhinavagupta seems to endorse the views of Ānandavardhana regarding the superiority of poetic intuition. He pays a respectful homage to poet's creative faculty in a concluding verse at the end of the first chapter of his commentary on the *Dhvanyāloka*. He says : "salutation to that auspicious creative power which resides in the self, due to its influence the whole universe unfolds within a moment when its unfolding power operates."[78]

8. *Hemacandra* :

Hemacandra holds the view that Pratibhā alone is the basic cause of poetry. Scholarship and training contribute to refinement of poetic intuition. Without poetic inspiration both scholarship and training are not of much help to an intending

---

76. *Dhv* p. 137.
द्विविधो हि दोषः—कवेरव्युत्पत्तिकृतोऽशक्तिकृतश्च। तत्राव्युत्पत्तिकृतो दोषः शक्तितिरस्कृतत्वान्न लक्ष्यते। यस्त्वशक्तिकृतो दोषः झटिति प्रतीयते। परिकरश्लोकश्चात्र—
अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः।
यस्त्वशक्तिकृतस्तस्य स झटित्यवभासते॥
77. *Ibid.*, p. 246.
येषां सुकृतीनां कवीनां प्राक्तनपुण्याभ्यासपरिपाकवशेन प्रवृत्तिस्तेषां परोपरचितार्थपरिग्रहनिःस्पृहाणां स्वव्यापारो न क्वचिदुपयुज्यते। सैव भगवती सरस्वती स्वयमभिमतमर्थमाविर्भावयति।
78. Locana p. 60.
यदुन्मीलनशक्त्यैव विश्वमुन्मीलति क्षणात्।
स्वात्मायतनविश्रान्तां तां वन्दे प्रतिभां शिवाम्॥

poet. He defines poetic intuition after the manner of Bhaṭṭa Tota, as "the talent that is capable of presenting newer expression." He classifies this poetic faculty into two types :

(i) inborn (*sahajā*) and
(ii) created one (*aupādhikī*)

Brilliance of the self is like that of the sun. It is momentarily covered by ignorance, just as the sun's light is covered by a cloud. The brilliance of the self which shines when the cover of ignorance is removed, by the causes not known in this birth is "inborn poetic faculty." When the cover of ignorance is removed by the causes known to us that brilliance is called "created poetic faculty."[79] The purpose of the mystic charms is the removal of the existing causes and prevention of the impending obstruction.

9. *Rājaśekhara* :

Rājaśekhara introduces an elaborate discussion on nature and types of poetic talent as well as scholarship. He refers to the views of Maṅgala[79(a)] who is known to us through Rājaśekhara's reference. He is in favour of giving more importance to scholarship and training. Rājaśekhara also quotes the view of Śyāmadeva, who holds an opinion that concentration or *samādhi* is the requisite resource and equipment of a poet. Rājaśekhara also tells us that Maṅgala would like to give such an important place to practice. Regarding relative superiority of poetic intuition or scholarship Maṅgala

---

79. *KNS* p. 5
प्रतिभास्य हेतुः । प्रतिभा नवनवोन्मेषशालिनी प्रज्ञा । अस्य काव्यस्य । इदं प्रधानं कारणम् । व्युत्पत्त्यभ्यासौ तु प्रतिभाया एव संस्कारविति वक्ष्यते । सा च सहजा औपाधिकी चेति द्विधा । सावरणक्षयोपशममात्रात्सहजा । सवितुरिव प्रकाशस्वभावस्यात्मनोऽभ्रपटलमिव ज्ञानावरणाद्याचरणं तस्योदितस्य क्षयेऽनुदितस्योपशमे च यः प्रकाशाविर्भावः सा सहजा प्रतिभा । मात्रग्रहणं मन्त्रादिनिषेधार्थम् ।···मन्त्रादेरौपाधिकी। मन्त्रदेवतानुग्रहप्रभवौपाधिकी प्रतिभा ।

79(a). *KM V* p. 16.
व्युत्पत्तिः श्रेयसीति मङ्गलः ।

holds an opinion altogether opposed to that of Ānandavardhana. According to Maṅgala scholarship can cover up the blemish caused by absence of poetic talent. Thus scholarship can compensate the absence of poetic talent. Rājaśekhara at first quotes the opposing views of Ānandavardhana and Maṅgala who uphold superiority of poetic talent and scholarship respectively, then states his own view and says that poetic intuition and scholarship are equally important and are mutually associated.

Rājaśekhara attempts at some kind of compromise between the two opposite views. Rājaśekhara introduces an elaborate discussion on the nature and types of poetic tatent. He discusses relative importance of scholarship as well, and attaches equal importance to both these factors which form a part of poet's equipment. Rājaśekhara's influence on later writers can be clearly seen. Mammaṭa includes practice as an equally important element as the source of poetry which is regarded by him, as an equally important element in poet's equipment.

After discussing poetic intuition, Rājaśekhara takes up to consider scholarship as factor that serves as cause of poetry. His predecessors define it as all embracing knowledge and point out that such knowledge is essential on the part of an intending poet, who attempts to write poetry. In Rājaśekhara's opinion scholarship or learning consists in "the capacity to distinguish the proper from the improper." He raises an interesting query as to which among the two factors, namely poetic intuition and scholarship is superior. He quotes Ānandavardhana who regards intuition as superior to scholarship. He proves his point by referring to an instance from the *Kumārasaṁbhavam,* where Kālidasa describes dalliance of Pārvatī and Śiva. This description is improper as dalliance of the respected elders is not in keeping with good taste. It betrays lack of scholarship on the part of the poet ; but propriety of this portion is kept up because of poet's intuition.

Maṅgala puts forth different view. According to him scholarship is more important than poetic intuition, as scholarship can cover up defects caused by poet's intuition. Rājaśekhara attempts to strike a balance between the two views and

states that combination of both scholarship and poetic intuition is the best. The one without the other is as undesirable as grace without beauty or charm without loveliness.[80]

Rājaśekhara refers to eight factors as sources or mothers of poetry. They are :

(i) peace of mind,
(ii) poetic intuition,
(iii) practice,
(iv) devotion,
(v) participation in the assembly of the learned,
(vi) all inclusive knowledge,
(vii) strong memory and
(viii) courage.[81]

His advice to the aspiring poet, his description of the poet's house and his daily routine indicate that Rājaśekhara regards practice of poetic composition as equally important. He advises an intending poet to compose a few verses daily in the second quarter of the day and check them in the fourth quarter. He gives detailed list of poet's paraphernalia which should contain a board, a piece of chalk, a casket, a pen and ink, palm leaves or birch bark, leaves of palmyra, iron nails and clean mats. Rājaśekhara considers these as mere accessories. He regards poetic intuition as real requisite for the composition of poetry.

10. *Kṣemendra* :

Kṣemendra stresses proficiency. His concept of proficiency includes a large number of works on various branches of learning. It amounts to an allround knowledge. An aspiring

80. *Ibid* V, p. 16.
वहुज्ञता व्युत्पत्तिरित्याचार्या···उचितानुचितविवेको व्युत्पत्तिरिति यायावरीयः। प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसीत्यानन्दः। व्युत्पत्तिः श्रेयसीति मङ्गलः। प्रतिभाव्युत्पत्ती मिथः समवेते श्रेयस्याविति यायावरीयः।

81. *Ibid.*, X p. 49.
स्वास्थ्यं प्रतिभाऽभ्यासो भक्तिर्विद्वत्कथा बहुश्रुतता।
स्मृतिर्दाढर्यमनिर्वेदश्च मातरोऽष्टौ कवित्वस्य॥

poet, according to Kṣemendra, is expected to be a man of wide knowledge. He should read a large number of poems of great masters. He should master sciences that are auxiliary to poetry, read historical works and study painting and leafcutting. Kṣemendra gives a detailed list of works that an intending poet would benefit from their study. He mentions logic, grammar, dramatics through the study of Bharata's work, politics through Cāṇakya's work, study of erotics from the work of Vātsyāyana, epics like the *Rāmāyaṇa* and the *Mahābhārata*, means of salvation, spiritual knowledge, metallurgy, science of jewls, medicine, astronomy, archery, the sciences concerning elephants, horses, and men, art of gambling, magic and other miscellaneous arts that form the stock in trade of the poet's world.[82]

Lack of proficiency is clear disadvantage, for one who is not acquainted with these various branches of learning comes to suffer when questioned in an assembly of learned people, although he may produce versification. He becomes comparable to a novice who enters the city for the first time.[83] Kṣemendra tenders very valuable advice to an aspirant who has acquired poetic genius. In his opinion, such a person should possess a sense of discreetness and should devote himself to the practice of creating poetic compositions. He should develop interest in searching for new expressions and should never feel weary of work. Thus we find that Kṣemendra expects wide reading and constant practice from an aspiring poet. He seems to believe that a poet can be made.

---

82. *KK* V. p. 99.
तत्र तर्कव्याकरणभरतचाणक्यवात्स्यायनभारतरामायणमोक्षोपायात्म-ज्ञानधातुवादरत्नपरीक्षावैद्यकज्योतिषधनुर्वेदगजतुरगपुरुषलक्षणद्यूतेन्द्रजाल-प्रकीर्णेषु परिचयः कविसाम्राज्यव्यञ्जनः ।

83. *Ibid* V. 1.
न हि परिचयहीनः केवले काव्यकष्टे कुकविरभिनिविष्टः स्पष्टशब्द-प्रविष्टः ।
विबुधसदसि पृष्टः क्लिष्टधीर्वेत्ति वक्तुं नव इव नगरान्तर्गह्वरे कोऽप्य-दृष्टः ॥

He puts greater stress on practice. He believes in the dictum 'practice makes man perfect.' He stands apart in giving prime importance to knowledge and practice. He seems to have derived his idea from Daṇḍin who also recognises importance of knowledge and practice.

11. *Mammaṭa* :

Mammaṭa maintains that all the three factors namely poetic intuition, proficiency and practice conjointly form the cause of poetry. According to Mammaṭa, poetic intuition which is an inborn faculty, proficiency arising from a close study of the world, scriptures and poetic works and constant practice under the guidance of those who know how to compose and criticise poetic compositions, form the cause of poetry.[84] He employs the term *śakti* to signify poetic intuition or imagination. It is an equivalent term for Pratibhā. He explains it as an inborn faculty, a mental impression that serves as seed of poetic intuition. Without it no poetry can be produced. If it is attempted to produce poetry without it, the same becomes ridiculous.[85] At the same time it is said that poetic intuition alone is not enough. To poetic intuition, proficiency and practice must be added. Proficiency accrues from the observation of the world, the various sciences, other poetic works and the like.

An aspiring poet must be a close observer of the world and the student of the ways of the world consisting of the movable and the immovable objects. He must closely study the various sciences dealing with metre, grammar, works on lexicon like Amara's *Kośa* which give glossary of words, works on arts, works dealing with the four aims of life and those dealing with the elephants, horses, swords and the like. He should also go

---

84. *KP* I. 3.
शक्तिर्निपुणता लोकशास्त्राद्यवेक्षणात् ।
काव्यज्ञशिक्षयाऽभ्यास इति हेतुस्तदुद्भवे ॥

85. *Ibid.*, Vṛtti on I. 3.
शक्तिः कवित्वबीजरूपः संस्कारविशेष यां विना काव्यं न प्रसरेत् प्रसृतं वोपहसनीयं स्यात् ।

through carefully the historical and other such works.[86]

After this equipment of inborn poetic faculty and deep knowledge an aspiring poet should undergo thorough practice. He should try again and again how to compose poetry under the guidance of those who know how to compose, criticise and appreciate poetry.[87]

Mammaṭa makes it amply clear both in his Kārikā and Vṛtti that these are to be taken conjointly forming the cause of poetry and not severally. He uses the word *hetu* in singular very significantly. He is more emphatic in the Vṛtti.[88]

Mammaṭa seems to belong to that school of critics who believe that a poet is both born and made. He regards *śakti* as an inborn faculty. A poet is born with some poetic power. Proficiency and practice are acquired through an effort, therefore, so far as, these are concerned a poet is made. One cannot produce good poetry unless and until one has got some intrinsic poetic faculty. At the same time this faculty alone is not enough to produce poetry worth the name. In order that a good poetic composition is produced, poetic faculty must be aided by proficiency and practice.

Mammaṭa employs the term *śakti* to signify the idea of imagination. Whereas the other writers use the term Pratibhā to signify the creative power. It is through this power of imagination that a poet sees the objects and theme of his poem as steeped in beauty and gives a picture of beauty visualised by him, in appropriate language. Through this creative power

---

86. *Ibid.*, p. 12.
लोकस्य स्थावरजङ्गमात्मकलोकवृत्तस्य। शास्त्राणां छन्दोव्याकरणाभि-
धानकोशकलाचतुर्वर्गगजतुरगखड्गादिलक्षणग्रन्थानाम्। काव्यानां च
महाकविसंबन्धिनाम्। आदिग्रहणादितिहासादीनां च विमर्शनाद् व्युत्पत्तिः।

87. *Ibid.*, pp. 12-13.
काव्यं कर्तुं विचारयितुं च ये जानन्ति तदुपदेशेन करणे योजने च पौनः
पुन्येन प्रवृत्तिरिति।

88. *Ibid.*, p. 13.
त्रयः समुदिता न तु व्यस्तास्तस्य काव्यस्योद्भवे समुल्लासे च हेतुर्न तु
हेतवः।

he presents ever new and wonderful combinations and relations of things never experienced before by ordinary men. It is said that his power of imagination takes him to the world of dreams, which is full of joy and peace and reveals to him extraordinary nature of things.

Mammaṭa uses the term *nipuṇatā* to convey the concept of culture or proficiency in the *kārikā*. In the vṛtti he uses the term *vyutpatti* to convey the same sense. According to him culture that arises from the close study of the ways of the world and treatises dealing with various branches of learning is as much essential in creation of poetic composition as imagination is. A certain amount of culture helps the poet to infuse polish into his creation. A poet who intends to be a master poet not only requires spark in the form of inspiration, he also requires polish that arises out of culture.

Regarding practice, Mammaṭa tells us that constant practice in composition and criticism of poetry under the guidance of those poet-critics who know höw to compose poetry and how to appreciate it is as much essential in creation of poetic composition as the other two factors namely imagination and culture are. He advises an intending poet to seek guidance from those who know the art of composing poetry, that is to say those who are poets themselves. At the same time he should also take guidance from those who can criticise poetry, that is to say, the critics, who are well versed in the niceties of the science of poetry. Mammaṭa emphatically states that these three conjointly form the cause and not causes in the production and excellence of poetry.

A poetry attains excellence when imagination which is the first equipment of the poet, is combined with a certain amount of culture. Erudition arising out of the close study of the ways and nature of the world helps the poet to infuse Reason into his poetic composition. The imagination combined with logical reasoning can produce great poetry. Thus the second equipment of the poet, namely, erudition cannot be dispensed with, as no poet, although endowed with imagination can afford to part with reason. Imagination and reason both are equally essential in production of great poetry.

Mammaṭa's muse on cause of poetry indicates that he seems to believe in the dissertation that a poet is partly born and partly made. As imagination is inborn faculty a poet is born. Proficiency and practice are acquired through an effort. So far as proficiency and practice are concerned the poet is made. Mammaṭa tries to avoid extremes and strikes a note of balance. He reaches a sort of compromise when he holds the view that imagination, culture and practice all the three factors which are equally essential, conjointly constitute the cause of poetry. A well judged combination of inspiration, culture and perspiration can help a poet to attain excellence in the art of poetic creation.

12. *Vāgbhaṭa* :

Vāgbhaṭa describes imagination as cause of poetry. He believes that culture adorns it and practice brings polish into poetry.[89] An aspiring poet should undergo a course of intense training according to him. Composition of unmeaning verses and filling the gaps can be included in his training. Early hours, knowledge of different branches of learning and company of poets serve as sources of inspiration. Vāghbhaṭa in discussing cause of poetry seems to be indebted to Hemacandra, Kṣemendra and Rājaśekhara. Vāgbhaṭa does not display much of original contribution in the discussion of factors that form cause of poetry.

13. *Jayadeva*

Jayadeva, like Mammaṭa, thinks that imagination, proficiency and practice conjointly constitute the causal factor of poetry. He believes that Pratibhā, attended with knowledge and practice, gives rise to poetry as a seed coming in contact with the earth and water gives rise to a creeper.[90]

---

89. *VAL* I. 3.
प्रतिभा कारणं तस्य व्युत्पत्तिस्तु विभूषणम् ।
भृशोत्पत्तिकृदभ्यास इत्याद्यकविसङ्कथा ॥

90. *CL* I. 4.
प्रतिभैव श्रुताभ्याससहिता कवितां प्रति ।
हेतुर्मृदम्बुसम्बन्धबीजव्यक्तिर्लतामिव ॥

14. *Karṇapūra* :

Kavikarṇapūra expresses similar point of view when he defines a poet as endowed with a seed and states that this seed is an impression carried by the self from the previous births. It is not possible to compose poetry or to appreciate its merits and demerits without this poetic impression. A poet must possess creative faculty and proficiency in various branches of learning. He explains creative faculty as an intellect that can present everfresh ideas. Unlike Daṇḍin and Mammaṭa who clearly mention imagination, proficiency and practice as conjointly constituting the cause of poetry. Kavikarṇapūra describes imagination and proficiency or alround knowledge as equipment necessary for a poet. He seems to recognise the importance of practice when he defines a poet as one endowed with an impression that creates sprouting of poetry. This impression depends upon practice for its continuence and existence.[91]

15. *Arisiṁha and Amarcandra* :

The *Kāvyakalpalatāvṛtti* of Arisiṁha and Amarcandra emphasises the importance of practice in producing poetry. As the work primarily deals with the subject of training of a poet, it lays great stress on practice, and believes in the thesis that the poet is made. The work provides us with various devices regarding the construction of metres, how to convert one metre into another metre, use of particles for filling up the verse, subjects for descriptive poetry, the display of word skill, tricks to produce double meaning verses and riddles, construction,

---

91. *Alaṅkārakaustubha*, I. 3-5.
सबीजो हि कविर्ज्ञेयः स सर्वागमकोविदः ।
सरसः प्रतिभाशाली यदि स्यादुत्तमस्तदा ॥
सबीज इत्येव लक्षणमन्यानि तु विशेषणानि सबीजः कविरीदृशः स्यादित्यर्थः ।
बीजं प्राक्तनसंस्कारविशेषः काव्यरोहभूः ।
रोहश्च द्वेधा निर्मातृमूलः स्वादकमूलश्च, यं विना निर्मातुं स्वादयितुं च न शक्यते···
प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता ॥

figures of speech like similes and other figures and use of proper parallel ideas. It also gives a list of conventions observed and introduced by poets and discusses what to describe and the manner in which the subject-matter should be described. Thus it gives hints on both the matter and the manner to be selected for composition of poetry. The work is intended to be a manual of the art of creation of poetry and provides with rules of practice for an aspiring student of poetic art. The work stands apart from other such works on training of a prospective poet, as it lays great stress on practice as the solely important causal factor.

16. *Jagannātha* :

Paṇḍitarāja Jagannātha puts forth the doctrine that poetic intuition or imagination alone forms the cause of poetry. He refutes the arguments of earlier theorists and establishes his own viewpoint with sound and valid logical arguments. According to Jagannātha, imagination is the sole cause of poetry and it is an aspect of poet's intellect that gets absorbed in selecting sound and sense that are appropriate for an emotive mood to be depicted in the poetic composition.[92] The Dhvani-theorists believe that ideas as well as expressions spontaneously flow forth from the imagination of the poet, as he contemplates on the emotion. A poet who has to perspire to search for appropriate expression and the sense cannot compose real poetry of high order. In this connection Ānandavardhana's remark regarding poetic figures is noteworthy. He observes that only such poetic figures should be regarded as intrinsic in improvisation of which no additional effort is needed.

Jagannātha seems to controvert the view of earlier writers particularly Mammaṭa or Hemacandra who regard Pratibhā as a natural faculty, or inborn one in the poet (*sahajā*), as it is the outcome of impressions gained by the soul in the previous

---

92. *RG* I, p. 9.
तस्य कारणं कविगता केवला प्रतिभा ।
सा च काव्यघटनानुकूलशब्दार्थोपस्थितिः ।

births. Jagannātha thinks that Pratibhā or poetic faculty is cultivated (*utpādyā*). Accordingly it is produced by good fortune, or grace of God or great men. In other cases it is produced by a special type of proficiency or deep knowledge or repeated practice of writing poetry. Sometimes a child can have creative ability due to grace of great man.[93]

He further refutes the view of Mammaṭa who holds that poetic faculty, proficiency and practice conjointly form the cause of poetry. Jagannātha thinks that poetic faculty constitutes the sole cause of poetry and that this poetic faculty is produced by proficiency and practice severally and not conjointly. He employs the analogy of fire which is produced from grass stick and stone acting separately. Creation of poetic faculty does not resemble production of jar which is produced by potter, his rod and the wheel working conjointly.

Jagannātha describes imaginativeness (Pratibhātva) as an element determining the cause of poetry. He explains that it can be taken either as (i) a universal element (called *jāti*) or (ii) an unanalysable ultimate concept (called *upādhi*).[94] Divergent opinions prevail in deciding the nature of Pratibhā. It is an attribute that cannot be analysed into component parts and it cannot be defined in clear words. Therefore, according to Jagannātha, Pratibhātva should be regarded as an ultimate concept. He called it *akhaṇḍa upādhi*.

---

93. *RG*, p. 9.
तस्याश्च हेतुः क्वचिद् देवतामहापुरुषप्रसादादिजन्यमदृष्टम् । क्वचिच्च विलक्षणव्युत्पत्तिकाव्यकरणाभ्यासौ । न तु त्रयमेव । बालादेस्तौ विनापि केवलान्महापुरुषप्रसादादपि प्रतिभोत्पत्तेः ।

94. *Ibid.*, p. 9.

CHAPTER—VII

PURPOSES OF POETRY : KĀVYAPRAYOJANA-S

I. *The Opponents' View and its Rejoinder* :

As regards the usefulness of poetry, a question is often raised whether it serves any practical purpose or not. The query indeed forms an interesting study. Mallinātha, an esteemed commentator of literary compositions refers to the view of the ancients regarding the utility of the study of poetry. In this observation it is said that the study of poetry should be eschewed,[1] as the poet takes men to the world of dream reality and fancy. It makes the student of poetry incapable of facing the stark realities of the world. As against this viewpoint the supporters of poetry argue that the poet is the seeker of truth as much as a scientist or a philosopher is. A scientist undertakes systematic analysis to search truth, a philosopher attempts to discover truth, in the same manner a poet sets out to visualise truth. The difference lies in the fact that the scientist and the philosopher depend upon valid knowledge like perception or inference, whereas the poet depends upon his poetic ability and his equipment like intuitive knowledge.

The poet does not aim at presenting the truth of ordinary experiences of worldly nature. He attempts to present the truth of probability, the truth that leads to the highest bliss, that raises men to the plane of extra-ordinary experience comparable only to the joy of realisation of highest reality.

The opponents of poetry hold that discussion on poetic art should be averted. It is for this reason that most of

1. Mallinātha's Commentary on the *RGVS*, p.2.
'काव्यापांश्च वर्जयेत्' इति निषेधशास्त्रस्यासत्काव्यविषयतां च पश्यन् रघुवंशाख्यं महाकाव्यं चिकीर्षुः···

the writers on Alaṁkāraśāstra attempt to enumerate benefits that accrue from composition as well as appreciation of poetic works to controvert this viewpoint of the opponents. In keeping with the convention, the ancient writers on Sanskrit poetics mention the purpose of their work at the very commencement, almost immediately after the benedictory verse. Bhāmaha, Rudraṭa, Vāmana, Bhoja, Kuntaka, Mammaṭa, Hemacandra and Viśvanātha have preserved the convention. They discuss the purposes of poetry at the commencement of their works. Bharata mentions the purposes of drama in the *Nāṭyaśāstra* and the same are also mentioned in the *Agnipurāṇa*, but they do not occur at the beginning. The purposes are mentioned in the middle of these two works. Bharata employs the term *nāṭya* to mean dramatic composition which is regarded as only species of poetry. The mention of purposes in the middle of the work marks some departure from the set tradition. However, both the works also appear to be the earliest to mention the purposes in systematic manner.

II. *Observations of Bharata and Others* :

1. *Bharata* :

Bharata is the earliest writer to make a mention of the purposes of poetry. According to him the dramatic art brings several fruits to the spectator. It brings relief and solace to the minds of the afflicted people, troubled by sorrows and worries of this world.[2] It gives joy in life. It is an instrument in achieving the following purposes :

(i) virtue
(ii) fame
(iii) longevity
(iv) benefaction
(v) imparting instruction, and
(vi) enriching intellect.[3]

---

2. *NS* I. 114.
दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रामजननं लोके नाटयमेतद् भविष्यति ॥
3. *Ibid.*, I. 115.
धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम् ।
लोकोपदेशजननं लोके नाटयमेतद् भविष्यति ॥

Creation of the *Nāṭyaveda* at the hands of Brahmadeva aimed at promoting the above mentioned objects, providing relaxation and deliverance from fatigue and weariness to those who suffered and were tired of exertion, striken with grief and downtrodden. It aimed at helping those who suffered from physical exhaustion and mental fatigue.

2. *Bhāmaha* :

Bhāmaha who set forth the first time, his views on poetry proper in a systematic manner, followed Bharata. Possibly he had the ideal of Bharata before him while laying down the purposes of poetry. There is a great deal of resemblance, direct or indirect between the two exponents as regards the purposes of poetry. According to Bhāmaha a good piece of poetry fulfils the following purposes :

(i) It gives fame.
(ii) It bestows aesthetic joy.
(iii) It brings about expert knowledge of various arts.
(iv) It facilitates the four aims of human life, namely,
virtue — Dharma,
material wealth — Artha,
fulfilment of desire — Kāma, and
salvation — Mokṣa.[4]

It is interesting to note, how Bhāmaha derives inspiration from his predecessor. Poetry brings 'virtue' and 'fame'. While Bharata clearly mentions that these benefits accrue to the spectators of dramatic composition, Bhāmaha does not tell us to whom these benefits of poetry accrue. The difference also lies in the use of words and not in spirit. Both agree that poetry brings about advancement of intellectual faculties. Both agree that poetry brings about material wealth. Bhāmaha holds that poetry brings aesthetic joy, Bharata does not expressly mention aesthetic pleasure among the purposes of poetry. But by implication, we can consider that delight of

4. *KL* I. 2.
धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥

aesthetic type must have been acceptable to him, as he is a great exponent of 'Rasa theory', which aimed at establishing the very concept that poetry bestows aesthetic delight by evoking emotive moods in the mind of connoisseur of poetic art. Bhāmaha also mentions two additional purposes, namely 'fulfilment of desire' and 'salvation'. It is interesting to compare the expressions of the two exponents.

Bhāmaha omits 'longevity' and 'advice', and mentions 'fulfilment of desire' and 'salvation' as purposes of poetry, Bharata has omitted these two as purposes. But these two as mentioned by Viśvanātha later can be indirectly achieved. 'Wealth' can fulfil 'the desire' and 'knowledge' can bring 'salvation'. Thus, it can be said that these two are included by Bharata among the purposes, though indirectly.

The later writers hold Bhāmaha as their ideal in discussing the subject of 'the purposes of poetry', almost in the same manner as Bhāmaha himself derived inspiration from his predecessor Bharata. Rudraṭa[5] and Kuntaka[6] include 'the group of four aims of human life'—'*caturvarga*', while the *Agnipurāṇa* accepts 'the three' ('*trivarga*'), among the purposes of poetry.[7]

3. *Daṇḍin* :

Daṇḍin accepts fulfilment of 'daily dealings in life's journey' (*lokayātrā*) as purpose of poetry in addition to 'fame'. He expressly says : "By all means life's journey in this world is carried on with the help of words imparted by the intelligent to the intelligentia of the society.[8]

---

5. *KLR* I. 12.
तदिति पुरुषार्थसिद्धि साधु विधास्यद्भिरविकलां कुशलैः ।
अधिगतसकलज्ञेयैः कर्त्तव्यं काव्यममलमलम् ॥

6. *VJ* I. 3.
धर्मादिसाधनोपायः सुकुमारक्रमोदितः ।
काव्यबन्धोऽभिजातानां हृदयाह्लादकारकः ॥

7. *AP* 338. 7.
त्रिवर्गसाधनं नाटयम् ।

8. *KD* I. 3.
इह शिष्टानुशिष्टानां शिष्टानामपि सर्वथा ।
वाचामेव प्रसादेन लोकयात्रा प्रवर्तते ॥

Although the speech is the basic cause of all worldly dealings poetic speech is more so. There is a kind of inveriable relationship between verbal communication and worldly dealings. The speech accompanies worldly dealings and vice versa. There is a relation called *anvaya vyāpti* between the two. Daṇḍin also observes *vyatireka vyāpti* between speech and worldly dealings. He says : "These three worlds may be reduced to blinding darkness, if the light called speech fails to shine throughout the world."[9] Speech enlightens in the same way as light enlightens and illuminates the objects. The universe is not enlightened if the light called the word does not shine. This establishes *vyatireka vyāpti*, between the words and worldly dealings. The word is of two types :

(1) sound (i.e. *dhvanyātmaka*) and

(2) speech (*varṇātmaka*).

Worldly dealings (*lokayātrā*) of Daṇḍin finds a slightly different form among purposes mentioned by Mammaṭa, who lays down 'Knowledge of the ways of the world' (*vyavahāravide*) as the purpose of poetry. Thus we find that the interdependence between verbal communication and worldly dealings is accepted by Mammaṭa who thinks that poetry brings 'Knowledge of the ways of the world' to its reader. Fame of the ancient heroes like the King Nala, Nahuṣa, Māndhātṛ and others is said to be reflected in the mirror of literature. The peculiarity of the mirror is that though the image ceases to exist its reflection continues to exist. According to Daṇḍin fame is everlasting, although the great people who obtained it by means of their great heroic deeds may pass away. He says : "See the image of the fame of the ancient Kings having reflected in the mirror of literature does not become extinct, though they have perished."[10]

---

9. *Ibid.*, I. 4.

 इदमन्धं तमः कृत्स्नं जायेत भुवनत्रयम् ।
 यदि शब्दाह्वयं ज्योतिरासंसारं न दीप्यते ।।

10. *Ibid.*, I. 5.

 आदिराजयशोबिम्बमादर्शं प्राप्य वाङ्मयम् ।
 तेषामसंनिधानेऽपि न स्वयं पश्य नश्यति ।।

Vidyānātha cites this verse of Daṇḍin in his work : *Pratāparudrīya* to substantiate the point that theme stands to gain by its treatment in literature. Although Daṇḍin accepts fame as purpose of poetry, his treatment is quite different from that of Mammaṭa. He merely states that fame when reflected in literature becomes long lasting, even when the persons whose great deeds obtain fame may pass away. According to Daṇḍin fame becomes everlasting when reflected in literature. On the other hand Mammaṭa takes fame as benefit that may accrue to the poet on account of his own creation.

4. *Rudraṭa* :

Rudraṭa admitted the group of four aims of human life as purpose of poetry. He mentioned some other purposes like fame as well.[11] According to Rudraṭa the following purposes are fulfilled, namely :—

(i) elimination of suffering—*anarthopaśama*
(ii) averting troubles—*vipannivāraṇa*
(iii) deliverance from disease—*rogavimuktī*
(iv) achievement of desired boon—*abhimatavaraprāpti*
(v) attainment of extraordinary joy—*asādhāraṇa ānanda*.[12]

5. *Kuntaka* :

Kuntaka also admitted the four-fold aims of human life as principal purposes of poetry. According to him,

(i) poetry imparts instruction in the group of four aims of human life. Besides, poetry also fulfils following objects :

---

11. *KLR* I. 4.
ज्वलदुज्ज्वलवाक्प्रसरः सरसं कुर्वन् महाकविः ।
स्फुटमाकल्पमनल्पं प्रतनोति यशः परस्यापि ॥
12. *Ibid.*, I. 8-9.
अर्थमनर्थोपशमं शमसममथवा मतं यदेवास्य ।
विरचितरुचिरसुरस्तुतिरखिलं लभते तदेव कविः ॥
नुत्वा तयाहि दुर्गां केचित् तीर्णा दुरुत्तरां विपदम् ।
अपरे रोगविमुक्तिं वरमन्ये लेभिरेऽभिमतम् ॥

(ii) poetic composition causes delight to the heart of noble persons and yet it is distinctly different from toys that also give delight.[13] Poetry brings mental exhilaration.

(iii) Poetry brings about knowledge of proper code of conduct called *vyavahāra-aucitya*, as how to deal with attendants, friends and emperor. Thus poetry guides the noble people how to steer their way clear through their worldly dealings,[14] and brings knowledge of code of conduct.

(iv) Poetry helps to bring about harmony and smooth functioning in worldly dealings. It greatly improves upon human relations by means of new propriety. Propriety in worldly dealings is an important purpose.

(v) Poetry brings instantaneous joy to the innermost recesses of the heart of the connoisseur of poetic art, which excels even the attainment of the four-fold goals of life, due to its nectar like emotive moods. It brings spiritual illumination.[15]

---

13. *VJ* I. 3.
धर्मादिसाधनोपाय: सुकुमारक्रमोदित: ।
काव्यबन्धोऽभिजातानां हृदयाह्लादकारक: ॥

14. *Ibid.*, Vṛtti.
धर्मादेरुपायभूतस्य चतुर्वर्गस्य साधने संपादने
तदुपदेशरूपत्वादुपायस्तत्प्राप्तिनिमित्तम्···
मुख्यं पुरुषार्थसिद्धिलक्षणं प्रयोजनमास्तां तावत्···
अन्यदपि लोकयात्राप्रवर्तननिमित्तं भृत्यसुहृत्
स्वाम्यादिसमावर्जनमनेन विना सम्यङ् न संभवति ।
व्यवहारो लोकवृत्तं तस्य परिस्पन्दो व्यापार: क्रियाक्रमलक्षण: तस्य
सौन्दर्यं रामणीयकं·· कमनीयकाव्यपरिज्ञानादेव नान्यस्मादाप्यते···
कीदृशं तत् सौन्दर्यम् । नूतनौचित्यम् ।

15. *Ibid.*, I. 4.
व्यवहारपरिस्पन्दसौन्दर्यं व्यवहारिभि: ।
सत्काव्याधिगमादेव नूतनौचित्यमाप्यते ॥
चतुर्वर्गफलास्वादमप्यतिक्रम्य तद्विदाम् ।
काव्यामृतरसेनाअन्तश्चमत्कारो वितन्यते ॥

Kuntaka also makes it clear that the four aims of human life can be attained through scriptures. But it is a difficult proposition. Scriptures are difficult to pronounce and comprehend. Hence study of scriptures inflicts a lot of suffering on the mind, whereas study of poetry brings only joy. Therefore scriptures cannot compete with poetry. Kuntaka quotes a verse from Kāmadhenu on Rudraṭa's work to compare scriptures to bitter medicine that may remove the disease of ignorance. But poetry is comparable to nectar that removes the disease of indiscreetness. In support of his view he quotes commentary on Rudraṭa's work.[16]

6. *Vāmana* :

According to Vāmana, poetry has two-fold purpose to serve :[17]

(i) visible-aesthetic delight which is seen,

(ii) invisible-fame that is unseen, or the same could be described as instant or distant. Aesthetic delight is the instant and the visible purpose, as a connoisseur obtains instantaneous joy on reading poetry. Fame is invisible or remote purpose. The poet obtains fame after some time elapses and after his poetry has reached the people. The poet obtains prestige when he becomes famous and well-known. When he becomes well established, he walks on the path of fame.[18]

---

16. *Ibid.*, p. 6.
कटुकौषधवच्छास्त्रमविद्याव्याधिविनाशनम् ।
आह्लाद्यममृतवत्काव्यमविवेकगदापहम् ॥
17. *KLS* I. 5.
काव्यं सद् दृष्टादृष्टार्थम् । प्रीतिकीर्तिहेतुत्वात् । काव्यं सत् चारुदृष्ट-प्रयोजनं प्रीतिहेतुत्वात् । अदृष्टप्रयोजनं कीर्तिहेतुत्वात् ।
18. *Ibid.*, p. 2.
प्रतिष्ठां काव्यबन्धस्य यशसः सरणिं विदुः ।
अकीर्तिवर्तनीं त्वेवं कुकवित्वविडम्बनाम् ॥
कीर्तिं स्वर्गफलामाहुरासंसारं विपश्चितः ।
अकीर्तिं तु निरालोकनरकोद्देशदूतिकाम् ॥
तस्मात्कीर्तिमुपादातुमकीर्तिं च व्यपोहितुम् ।
काव्यालङ्कारशास्त्रार्थः प्रसाद्यः कविपुङ्गवैः ॥

Vāmana advises the poets to obtain fame and shun infamy. Fame is described by the learned as one that brings joys of heaven. Ill-fame is messenger from hell and ignorance is of blinding nature. The poets must take to the study of poetics to obtain fame and eschew ill-fame.

7. *Viśvanātha* :

In the opinion of Viśvanātha the following objects are attained by the study of poetry :

(i) The group of four aims of human life, namely—virtue, wealth, pleasure and salvation is attained easily even by men of slow understanding.[19]

(ii) Composition and recitation of devotional songs in praise of Lord Nārāyaṇa and other deities produce religious merits. Poetry thus leads to religious merit.[20]

(iii) The subtlest form of the word itself is the highest reality. Hence, as laid down in Vedas even a single word, well known and well employed can fulfil all the objects of desire in their entirety.[21]

(iv) In the ordinary world we observe that composition and appreciation of poetry brings about wealth and that attainment of wealth automatically leads to enjoyment of the objects of desire.[22]

---

19. *SD* I. 2.
चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि ।
काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते ।।

20. *Ibid.*, p. 1.
काव्याद् धर्मप्राप्तिर्भगवन्नारायणारविन्दस्तवादिना ।

21. *Ibid.*, p. 1.
'एकः शब्दः सुप्रयुक्तः सम्यग् ज्ञातः स्वर्गे लोके च कामधुग्भवति' इत्यादिवाक्येभ्यश्च सुप्रसिद्धैव ।

22. *Ibid.*, p. 1.
अर्थप्राप्तिश्च प्रत्यक्षसिद्धा कामप्राप्तिश्चार्थद्वारैव ।
cf Kāmandaka I. 49.
धर्मादर्थोऽर्थतः कामः कामात्सुखफलोदयः ।

(v) Poetry helps to attain salvation. Study of poetry makes men competent to understand the real significance and philosophical speculations of the works like *Upaniṣads*.[23]

(vi) Viśvanātha believes that study of poetry is more advantageous than the study of scriptures. He establishes superiority of poetry over scriptures. He says that the group of four is obtained with great difficulty by persons of mature intellect only through dull and insipid scriptures, but the same group is attained with ease even by dullards through the study of poetry.[24]

Viśvanātha establishes superiority of study of poetry over *Vedas* and *śāstras* as regards the attainment of the four aims of human life. *Vedas* and *śāstras* are equally capable of leading to virtue, wealth, pleasure and salvation but poetry is superior to them in three points :

(i) *Vedas* and *śāstras* are dry and insipid ; while poetry causes the highest pleasure.

(ii) The *Vedas* can be learnt with great difficulty, while poetry is comparatively easy.

(iii) It is those of mature intellect only who can study the *Vedas* while poetry can be learnt even by those whose intellect is tender or not developed.[25]

---

23. *SD* I. 2 Vṛtti.
मोक्षप्राप्तिश्चैतज्जन्यधर्मफलानुसंधानात् ।
मोक्षोपयोगिवाक्ये व्युत्पत्त्याधायकत्वाच्च ॥

24. *Ibid.*
चतुर्वर्गफलप्राप्तिर्हि वेदशास्त्रेभ्यो नीरसतया दुःखादेव परिणतबुद्धीनामेव जायते । परमानन्दसदोहजनकतया सुखादेव सुकुमारबुद्धीनामपि पुनः काव्यादेव ।

25. *Pratāparudrīyayaśobhūṣaṇa*, p. 5.
यथा वेदशास्त्रपुराणादेर्हितप्राप्तिरहितनिवृत्तिश्च तथा सदाश्रयात्काव्यादपि । इयान्विशेषः । काव्यात्कर्तव्यताधीः सरसा अन्यत्र न तथा ।
Ibid p. 7.
ये सुकुमारमतयोऽतिसुखिस्वभावा राजकुमारादयो नीरसे नीतिशास्त्रे प्रवर्तयितुमशक्यास्तान्काव्यं कान्तेव सरसतापादनेनाभिमुखीकृत्योपदेशं ग्राहयति । गुड जिह्विकया शिशूनिवौषधम् ।
Cf *KLR* XII. 1.
ननु काव्येन क्रियते सरसानामवगमश्चतुर्वर्गे ।
लघु मृदु च नीरसेभ्यस्ते त्रस्यन्ति शास्त्रेभ्यः ॥

He quotes the ancient authority of the *Viṣṇupurāṇa* to establish that all poetry and songs are nothing but expressions of various aspects of Lord Viṣṇu whose very form is the word.[26]

Bhoja in his work states that a poet attains (i) fame and (ii) aesthetic pleasure by composing poetry, which is free from blemishes, possesses excellences, which is adorned with poetic figures and has emotional mood delineated in it.[27] In other words, a poet who masters poetic art and expression and writes standard work or piece of poetry stands a chance of winning fame and poetic delight. It is presumed that fame follows a master poet. But it is not always so. Sometimes, even a master poet of the eminence of Bhavabhūti may not obtain wide acclaim in the contemporary society. On the contrary in absence of great poet, even lesser poets may obtain wide recognition. Still it is doubtful if a lesser poet would win wide fame. At the same time, poetry that possesses all the essentials of poetic art is bound to be recognised as great poetry and hence a good poet is bound to be honoured as great poet.

Dhanañjaya strikes a note of disagreement so far as attainment of the class of four is concerned. He thinks that poetry does not lead to virtue, wealth, pleasure and salvation ; nor does it lead to proficiency in fine arts or fame. According to him, what actually and mainly poetry produces is 'supreme bliss', that arises out of enjoyment of aesthetic nature. He thinks that proficiency is too little a fruit arising out of dramas dripping with supreme bliss.[28] He contrasts, by implications,

---

26. *Viṣṇupurāṇa* I. 22. 84.
काव्यालापांश्च ये केचिद् गीतकान्यखिलानि च ।
शब्दमूर्तिधरस्यैते विष्णोरंशा महात्मनः ॥
27. *Sarasvatīkaṇṭhābharaṇa* I. 2.
निर्दोषं गुणवत्काव्यमलङ्कारैरलङ्कृतम् ।
रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं च विन्दति ॥
28. *Daśarūpaka* of Dhanañjaya I. 6.
आनन्दनिष्यन्दिषु रूपकेषु व्युत्पत्तिमात्रं फलमल्पबुद्धिः ।
योऽपीतिहासादिवदाह साधुस्तस्मै नमः स्वादुपराङ्मुखाय ॥

the study of legendary works which merely make dry statements of facts and poetry conferring supreme joy on its students. His satirical remarks are directed towards those who ignore or omit aesthetic enjoyment which is the principal purpose of poetry according to Dhanañjaya.

Abhinavagupta expounds the view that main purpose of poetry is the attainment of 'supreme bliss'. He believes that capacity to confer supreme joy on the connoisseur of poetic art distinguishes poetry from the dry and insipid study of scriptures and historical works. He does subscribe to the view that poetry leads to the group of four, namely virtue, wealth, pleasure and salvation and also to proficiency in fine arts, the chief purpose of poetry is to give aesthetic delight.[29] The other purposes must be regarded as subordinate ones. Abhinavagupta seems to agree with Dhanañjaya in accepting aesthetic delight as principal purpose on one hand and on the other, he paves the way for his successors like Mammaṭa who proceeds to enumerate the purposes of poetry on the lines of Abhinavagupta whom he holds in high esteem. The fact that Abhinavagupta should regard 'supreme bliss' to be the chief purpose of poetry is quite justified, as he advocates the theory that 'suggested relish' (Rasadhvani) should be accepted as 'the soul of poetry'. He rightly regards aesthetic delight as more important fruit of poetry than even the class of four aims of human life.

Mammaṭa establishes his point of view on the basis of Abhinava's proposition and enumerates benefits that accrue from poetry. Mammaṭa also had before him a list of the purposes of poetry as enunciated right from Bharata down to Kuntaka. These benefits, according to Mammaṭa, are as follows :

---

29. Locana, p.
तथापि प्रीतिरेव प्रधानम् । अन्यथा प्रभुसंमितेभ्यो वेदादिभ्यो मित्रसंमितेभ्यश्चेतिहासादिभ्यो व्युत्पत्तिहेतुभ्यः कोऽस्य काव्यरूपस्य व्युत्पत्तिहेतोर्जयासंमितत्वलक्षणो विशेष इति प्राधान्येनानन्द एवोक्तः । चतुर्वर्गव्युत्पत्तेरपि चानन्द एव पार्यन्तिकं मुख्यं फलम् ।

(i) fame
(ii) acquisition of wealth
(iii) knowledge of the ways of the world
(iv) removal of the evil
(v) instantaneous and highest joy, and
(vi) attainment of advice as sweetly as that from the beloved wife.[30]

In laying down these six purposes of poetry, Mammaṭa displays his practical wisdom and reveals his knowledge of human nature. His views stand the test of time and are applicable even to modern times as they were true to his age. When poetry is said to lead to these benefits in the case of the poet and the reader, what is meant is, composition of poetry produces these benefits for the poet and appreciation of poetry leads to these benefits in case of reader.

Hemacandra thinks that only three benefits accrue from poetry. They are :

(i) supreme delight arising out of relishing of emotional moods,
(ii) acquisition of fame, and
(iii) attainment of advice in the charming manner of a beloved.[31]

He considers supreme bliss as of paramount importance. It is obtained by both, the poet and the appreciative reader. Fame is attained by the poet and advice accrues to the connoisseur of poetic art. Hemacandra does not include acquisition of wealth, knowledge of the ways of the world and removal of evil among the purposes of poetry as they can be obtained from the study of scriptures also and from other factors. He

---

30. *KP* I. 2.
काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।
सद्यः परनिर्वृतये कान्तासम्मितोपदेशयुजे ॥

31. *KNS* I, pp. 3-5.
काव्यमानन्दाय यशसे कान्तातुल्योपदेशाय च···धनमनैकान्तिकं व्यवहारकौशलं शास्त्रेभ्योऽप्यनर्थनिवारणं प्रकारान्तरेणापीति न काव्यप्रयोजनतयास्माभिरुक्तम् ।

does not think these to be exclusively accruing through poetry. He supports the argument of Mammaṭa that in poetry sound and sense subordinate themselves to suggestion. He quotes Bhaṭṭa Nāyaka who draws a line of demarcation between the scope of *Śāstras*, *Purāṇas* and the *kāvya*.[32] He clearly mentions that in scriptures prominence is given to word. In the mythological works it belongs to the expressed meaning. In poetry prominence is given to the enjoyment of relish.

Hemacandra expressly refers to the view of Mammaṭa regarding the purposes not accepted by him. Regarding the purposes omitted by him, he says : "wealth can be obtained from other sources, knowledge of the ways of the world can be obtained from the scriptures as well and the removal of the evil can be obtained by other ways. Therefore, these three are not stated among the purposes of poetry." Thus Hemacandra believes that wealth, knowledge of the ways of the world and removal of evil are not exclusive benefits of poetry. In his own commentary called Viveka on his work he quotes Mammaṭa's view and refutes it without naming him. That the definite fruits cannot be attained by the doer. Knowledge is attained by tranquillity of mind and a fruit from its seed. If an effort of a person desirous of obtaining wealth fails, what is there to wonder ? Efforts of a doer are not always fruitful and still a certain type of effort leads only to certain type of fruit. A seed of rice does not produce sprout of barley.

---

32. *Ibid.*, I, p. 4.
तथा चोक्तं हृदयदर्पणे-शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथग् बिदुः। अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यान मेतयोः। द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यगीर्भवेत् ॥

33. Viveka on *KNS* p. 5.
न हि काव्याद् धनं भवत्येवेत्यनैकान्तिकमित्यर्थः।
तथा च आह—

उपशमफलाद विद्या बीजात्फलं धनमिच्छतो
भवति विफलोयद्यायासस्तदत्र किमद्भुतम्।
न नियतफलाः कर्तुर्भावाः फलान्तरमीशते
जनयति खलु व्रीहेर्बीजं न जातु यवाङ्कुरम् ॥

Knowledge of the ways of world can be better obtained from the works like *Arthaśāstra* of Cāṇakya and others. Removal of evil can be achieved by a charm and religious performances. Hemacandra omits these three purposes as they are not exclusively attained from poetry. If some one follows the line of Hemacandra's thinking, then even the remaining three purposes which he accepts will have to be dropped and no purpose will remain. Thus aesthetic joy is not an exclusive purpose as it can be derived from other fine arts like music, dance or painting or sculpture, or beauty of nature's scenes such as twilight or splashing waves of the sea. Aesthetic pleasure then, need not exclusively arise from poetry. Similarly fame can be achieved by non-poets and persons like great patriots or diplomats or even political leaders, or actors. In that case fame as purpose of poetry will have to be dropped. Loving advice can be obtained from the beloved wife herself. Why one should run to poetry ? Although Hemacandra gives an impression of being logical, when thoroughly examined, his argument reduces to *reductio ad absurdum* or absurdity. While one should appreciate Hemacandra's courage to disagree, it is not proper to follow his line of thinking in total ; as it reduces the situation to absurd position and total negation of the purposes of poetry.

III. *The Six-Fold Purpose*

1. *Fame*

Literary men may not entertain other desires in the matter of their literary activities. But fame rules supreme. Ambition to obtain literary fame is common to all men of letters. Mammaṭa cites examples of Kālidāsa and others among ancient writers. Many ancient poets like Vālmīki, Vyāsa, Bhāsa, Bhavabhūti have become immortal on account of their works. Śārṅgadhara lays down that there is no fear from death or decay to the body in the form of fame of those great poets who have mastered the art of delineating relish in their masterly works.[34] Kālidāsa also refers to body in the form of

---

34. *Śārṅgadharapaddhati* Verse 166.
जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ।
नास्ति येषां यशः काये जरामरणजं भयम् ॥

fame.[35] The King Dilīpa requests the lion to be compassionate to his body in the form of fame even if it means sacrificing his physical body. We may never know of Kālidāsa's personal life or his doings, but his fame that rests on his poetic works shall ever remain fresh and immortal.

2. *Acquisition of Wealth*

It is difficult to come across a person who combines both wealth and learning. Kālidāsa observes that both are opposed to each other by nature.[36] Many writers have to write in order to maintain themselves, even in modern times. In ancient India poets were patronised by the Kings. They were able to acquire some wealth. Mammaṭa cites the example of Bāṇa who was patronised by emperor Harṣa of Thāneśvara. Harṣa, born in 590 A.D. ruled over the whole of northern India from 606 A.D. to 647 A.D. Bāṇa himself tells us that he obtained immense wealth from his patron Harṣa,[37] that the emperor was favourably disposed to him. Within a few days of his acquaintance, the emperor honoured him with wealth, respect and trust.

3. *Knowledge of the ways of the world* :

It is not possible for a man to know everything as first hand knowledge. Much of our knowledge is derived from reading of others' experiences recorded in literature. By reading a court poem one can get knowledge of appropriate manners and etiquette belonging to the Kings and others. Examples can be cited even from modern times. An experience of a man who managed to escape from the concentration

---

35. *RGVS* II. 57.
यशःशरीरे भव मे दयालुः ।

36. *Ibid.*, VI. 29.
निसर्गभिन्नास्पदमेकसंस्थं यस्मिन्द्वयं श्रीश्च सरस्वती च ।

37. *Harṣacarita* of Bāṇa II, p. 37.
अस्य (बाणस्य) पृथिवीपतिः (हर्षः) प्रसादवान् अभूत् । अविशच्च (बाणः) पुनरपि नरपतिभवनम् । स्वल्पैरेव चाहोभिः परमप्रीतेन प्रसादजन्मनो मानस्य प्रेम्णो विस्रम्भस्य द्रविणस्य नर्मणः प्रभावस्य परां कोटिमानीयत नरेन्द्रेण ।

camps set up by Hitler in Nazi Germany, when recorded in literature gives the idea of the kind of torture and suffering of the people, or poems on Ho chi Minh and Vietnam war may present the picture of horrors of war before a reader who need not be present on the battlefield. A work like Amaru's *Śataka* describes various moods and behaviour of men and women in love. It is difficult for a man to have all this knowledge from his personal experience. But a man can get this knowledge by reading literary works.

4. *Removal of Evil* :

Some poets in ancient India are said to have written poetry with the sole purpose of getting rid of some calamity that had befallen them. There are as many as seven such well-known stories cited to establish removal of evil as a purpose of poetry. Mammaṭa in his Vṛtti refers to the story of Mayūra, who is said to be the father-in-law or according to one version brother-in-law of Bāṇa. It is said that he once went to Bāṇa's residence in the early hours of the day. As the door was closed he waited outside. From the conversation between Bāṇa and his wife, he came to know that they had love-quarrel and that the poet Bāṇa was trying to propitiate his beloved wife. Bāṇa even fell at her feet, but the proud lady kicked him away. Mayūra distinctly heard the jingling sound of her anklets as she kicked him. In order to please her the poet Bāṇa composed three lines : "O lady, with moonlike face, the night is almost over, the moon is waning as if it were : The lamp overpowered by sleep is staggering, even though I offered salutations and still you do not give up your anger."[38] Bāṇa's muse failed him. He could not compose the fourth line. Mayūra from outside suggested the fourth line—"O angry lady your heart is hard due to nearness to your hard breasts."[39]

---

38. *Subhaṣitāvali* Verse 1612, ed. by Peterson, 1886.
गतप्राया रात्रिः शशिमुखि शशी शीर्यत इव प्रदीपोऽयं निद्रावशमुपगतो घूर्णत इव ।
प्रणामान्तो मानस्त्यजसि न तथापि क्रुधमहो
39. *Ibid.*
कुचप्रत्यासत्त्या हृदयमपि ते चण्डि कठिनम् ।

Bāṇa's wife being enraged at this interference in her love affair, pronounced a curse that the man outside should be striken with leprosy. Due to her power of chastity, Mayūra at once became a leper. Mayūra then thought of becoming free from the dreadful disease and regaining his health with the help of the favour from the Sun-god. He composed the poem called *Sūryaśataka*, and was cured of his disease through the favour of the Sun-god. Annihilation of the evil was the purpose of Mayūra's *Sūryaśataka*.

The second story refers to Bāṇa and his work *Caṇḍīśataka*. When Mayūra achieved miracle Bāṇa envied him. He too wanted to establish that he possessed such poetic powers that could secure favour of a deity. He cut his hands and feet and composed hundred stanzas in honour of Caṇḍī, who pleased with it restored her devotee's hands and feet.

In modern age of scientific development nobody would be prepared to believe that literature may cure diseases. But in a sense 'removal of evil' may still be said to be the purpose of literature. If we interpret it in broader sense. Literature may cure 'social and political evils'. The evil of inflicting physical punishment on school-boys was largely cured by the famous novel 'David Copperfield' written by Charles Dickens. Again the French Revolution was brought about mainly by revolutionary writings of Rousseau, Voltaire and others. The word *śivetara* may not be restricted to personal evil. It may be interpreted as removal of evil for the larger interest of the society. Thus much of socialistic or communist writings was produced with a sole purpose of removal of evil in the form of capitalistic or imperialistic order of the society. So literature still possesses this purpose of removal or annihilation of social or political evil.

5. *The Instantaneous Supreme Joy* :

Mammaṭa describes the instantaneous joy as the be-all and the end-all of all poetry. The chief and principal purpose (*sakalaprayojanamaulībhūta*). We know that poetry consists of various emotional moods which lead to highest bliss. The poetic delight thus springs from the relishing of these emotional

moods. This delight again is not ordinary delight. It is the delight of delights. While we experience this highest delight we forget all other things around us or other perceptions. Worries sink into oblivion when one relishes this delight. Mammaṭa compares it to the spiritual bliss experienced by the *yogin* at the time of realisation of God or Self, in which all other perceptions drop down.[40] Viśvanātha also describes poetic delight in the similar fashion. He too describes poetic delight as similar to one experienced at the time of God-realisation in which all other perceptions drop down.[41] Mammaṭa seems to agree with the dictum 'art for art's sake'. But this does not mean that all literature must be devoid of moral lessons. But its way of giving advice is unique.

6. *Advice in the Manner of Loving Beloved* :

The manner in which poetry or literature gives advice is compared with that of the loving wife. The advice that comes from a loving person becomes acceptable at once. In the scripture like *Vedas* word is more important. The scriptures order us to do something like a master passing orders. In works like *Purāṇas* and *Itihāsa* the sense or the spirit is more important than the letters. These works give advice after the manner of a friend. It is natural that we do not always relish orders from the master or advice from a friend. Poetry adopts a unique way to advice. It is attractive. Like a beloved, it first attracts us by creating interest (*sarasatā āpādanena*), then it lays down before us extraordinary descriptions of things. In this there is no direct advice because both the words and the sense are subordinated and because relish is created by

---

40. *KP* I- 1 Vṛtti.
सकलप्रयोजन मौलिभूतं समनन्तरमेव रसास्वादनसमुदभूतं विगलित वेद्यान्तरमानन्दं···

41. *SD* III. 2.
सत्त्वोद्रेकाखण्डस्वप्रकाशानन्दचिन्मयः ।
वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः ॥

means of suggestion, which is prominent.[42] Thus a poet like Vālmīki puts before us the extraordinary descriptions of the character of Rāma and Rāvaṇa. He does not say that either of them is good or bad, or that we should act like Rāma or we should not act like Rāvaṇa. But from the very descriptions we come to know that we should act like Rāma, and not like Rāvaṇa.

In this way, poetry gives us advice contained in sugar-coated pill, which we readily take and swallow it very easily. The fact that these purposes laid down by ancient thinkers hold good even in modern times speaks volumes for the far-sightedness in general and genius that was Mammaṭa in particular. Writers still continue to write with a view to obtain money and fame. Still the highest aim of any literature remains to give highest sort of delight and to suggest to us the true course of life or path by recording incidents and by providing extraordinary descriptions. Literature, thus holds a mirror to life. It is possible to know many things about the far-off countries, from the study of their literature.

It must be said that the contemplation on the subject of purposes of poetry begins with Bharata, develops in the writings of early exponents like Bhāmaha, Rudraṭa, Vāmana, Kuntaka, Bhoja and others and reaches its culmination in the works of Dhanañjaya, Mammaṭa, Viśvanātha and Hemacandra. The writers like Viśvanātha, Hemacandra or Vidyādhara who followed Mammaṭa could hardly improve upon what Mammaṭa had earlier laid down. The successors of Mammaṭa accepted what he had earlier laid down. Perfection on the subject was complete in Mammaṭa's work. The later writers like Hemacandra merely omitted some ideas or opposed some other for the sake of opposition.

42. *KP* I.1 Vṛtti.
प्रभुसम्मितशब्दप्रधानवेदादिशास्त्रेभ्यः सुहृत्सम्मितार्थतात्पर्यवत् पुराणादीतिहासेभ्यश्च शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत्काव्यं लोकोत्तरवर्णनानिपुणकविकर्म तत्कान्तेव सरसतापादनेनाभिमुखीकृत्य रामादिवद् वर्तितव्यं न रावणादिवदित्युपदेशं च करोति ।

IV. *Deciding the Order of Importance, Purposes Concerning the Poet and the Connoisseur* :

Let us take for consideration the following three points :

(i) which of the purposes discussed by ancient writers on Sanskrit poetics can rank higher in order of importance ?

(ii) which purposes of poetry concern the poet ? and

(iii) which purposes relate to the appreciative reader or connoisseur of poetic art ?

1. *Order of Importance* :

Abhinavagupta and later Mammaṭa, Viśvanātha, Hemacandra and others clearly indicated that aesthetic delight or attainment of instantaneous highest bliss tops all other purposes. Mammaṭa says : "Aesthetic joy par-excellence tops all other purposes. It arises with aesthetic experience and results into dropping of all other perceptions."[43] Kuntaka also declares spiritual exhilaration (*antaścamatkāra*) as the primary purpose of poetry. Bhāmaha also believes that delight (*priti*) was an important purpose of poetry. If the term Kāma mentioned in the class of four aims of human life be interpreted as fulfilment of human emotions, it may mean the same joy of aesthetic nature. Most of the writers on Sanskrit poetics have mentioned implicitly or explicitly the highest bliss as the chief purpose of poetry, without which poetry might lose all its charm. Poetic composition which cannot give delight would either be matter of fact narration or only a piece of didactic advice which will be dry as dust. Abhinavagupta regards aesthetic delight as the prime purposes of poetry.[43(a)]

---

43. *KP* I. 2. Vṛtti.
सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुदभूतं विगलितवेद्यान्तरमानन्दम्···

43. (a). Locana, p.14.
तथापि प्रीतिरेव प्रधानम् ।···प्राधान्येनानन्द एवोक्तः । चतुर्वर्गव्युत्पत्तेरपि चानन्द एव पार्यन्तिकं मुख्यं फलम् ।

From the point of view of the poet, fame and wealth are important purposes. Urge to attain fame and recognition provides a sort of impetus or creates compelling conditions. Every poet in the heart of his heart would desire to attain everlasting fame, that is free from decay or death. An urge to acquire fame and recognition causes a poet like Bhavabhūti to state that the time was boundless and the earth was wide enough to produce a kindred soul who would accord recognition.[44] He did not direct his effort towards those who disregarded him. He was prepared to wait till the kindred soul who would appreciate his poetry, was born. Mammaṭa significantly mentions fame first.

The next important purpose from poet's point of view, seems to be wealth as Mammaṭa mentions wealth as purpose of poetry immediately after fame. This provides an answer to the opponents of poetry who raise the doubt whether poetry has any practical utility. It is quite in keeping with the ancient saying that all activities emanate from consideration of a handful of rice.[45] To Mammaṭa's mind wealth is so important that he drops direct mention of Dharma among the purposes of poetry. Desire to obtain material gain also provides an impelling urge to a poet. Thus from the poet's point of view, next to aesthetic delight, fame and wealth are equally important purposes.

Even from the point of view of the connoisseur of poetic art instantaneous supreme joy remains to be of paramount importance, as it is applicable to all poetry of all time.

'Knowledge of the ways of the world' relates to informative and educative literature. This purpose narrows down the

---

44. *Malatimādhava* I. 6 ed. by Kale M.R., third edition, Delhi, 1967.

    ये नाम केचिदिह नः प्रथयन्त्यवज्ञां
    जानन्ति ते किमपि तान्प्रति नैष यत्नः ।
    उत्पत्स्यतेऽस्ति मम कोऽपि समानधर्मा
    कालोह्ययं निरवधिर्विपुला च पृथ्वी ॥

45. सर्वारम्भाः तण्डुलप्रस्थमूलाः ।

scope of literature. This purpose applies to only a part of literature and only some type, it cannot be said that it is of universal nature.

Similarly 'removal of evil' does not arise from all poetry. It mainly relates to devotional songs or spiritual or metaphysical poetry, or *stotra* literature that aims at invoking and propitiating divine powers or deities. This form of devotional poetry is only a part of literature or poetic composition. It is, therefore, partially applicable. In this way 'knowledge of the ways of the world' and 'removal of the evil' form less important pair of purposes of poetry even from the connoisseur's point of view. One takes to reading of poetry not primarily for education but for the sheer joy of it.

'Instantaneous joy' and 'advice after the manner of a beloved wife' form important pair of purposes from the point of view of an appreciative reader who desires to be enlightened on important aspects of life highlighted by good poetry like that of the *Mahābhārata* or the *Rāmāyaṇa*. The claim of the author of the *Mahābhārata* that it contains exhaustive information on group of four aims of human life,[46] or the claim of the author of the *Rāmāyaṇa* that it shall remain popular for ever, as long as there are mountains on the earth or rivers flow forth,[47] is perfectly justified. An appreciative reader looks forward to literature or poetry in particular to attain enlightenment in delightful manner. A question is often raised 'whether poetry should preach or please ?' Mammaṭa explicitly provides an answer to this query. He seems to suggest that poetry, if at all it preaches, should preach in pleasing manner. Thus good

46. *Mb* I.1.52. Vol. I, Part II, Lines 10—11.
ed. by Sukhathankar, V.S., Poona, 1933, p. 86.
धर्मे अर्थे च कामे च मोक्षे च भरतर्षभ ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित् ॥

47. *Rm* I.2. 36—37.
ed. by Sharma Kashinath, Bombay, Śaka 1824.
यावत्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणकथा लोकेषु प्रचरिष्यति ॥

poetry is bound to be of perenial interest if it preaches in pleasing manner.

Thus we find that 'the instantaneous highest delight' remains the most important purpose of poetry from the point of view of both the poet as well as the appreciative reader. It is of universal nature and applies to all poetry of all times.

From the poet's point of view 'fame' and 'wealth' form an important pair. Whereas from an appreciative reader's point of view, 'knowledge of the ways of the world' and 'advice in the manner of the beloved wife' form an important pair of purposes of poetry. 'Advice' applies to didactic poetry and 'removal of evil' applies to devotional or metaphysical poetry. Hence these two being applicable to only a section of literature or poetry should form less important pair. 'Removal of evil' is not necessarily the purpose of all poetry. Besides all persons who read poetry are not in trouble, at all times. Devotional poetry is not read all the times. It is read occasionally. Reading of the *Bhāgavata purāṇa* or *Bhagvadgītā* is desirable when the mind is occupied with sorrow or when somebody is bereaved. But in case of saintly persons or devotees prayer forms a part of daily routine. It is also believed that the daily work of all people should start with a prayer, so that all evil thoughts are warded off. In fact, the Vedic Seer prays that good thoughts should come to him from all quarters.[48] Thus 'removal of the evil' is not a less important purpose of poetry, as it brings peace and tranquility to the mind.

2. *Which Benefits Accrue to the Poet* ?

Let us now consider the point as which purposes of poetry concern the poet or which benefits accrue to the poet, the very creator of poetry.

Fame :

It is obvious that fame is the benefit that accrues to the poet.[49] No reader however appreciative he may be, can obtain

---

48. *Rgveda.* I. 89.1
आ नो भद्राः क्रतवो यन्तु विश्वतः ।

49. *KP* I. 1 Vṛtti
कालिदासादीनामिव यश ···

fame, because he reads another person's poem. Sometimes it is argued that scholars or commentators who make deep study of a work and come out with great exposition of that work of a poet can also obtain fame. It is possible that some of these exponents may attain greater eminence than the original writers, or some times they may be regarded as equal if not less in prominence. Abhinavagupta wrote Abhināvabhāratī to expound the views of Bharata. He also wrote the commentary called Locana on Ānandavardhana's work, and attained great fame. Sometimes, it may happen that the original work of poetry cannnot be understood or appreciated without a commentary. A commentator can bring out better the finer points of the poem which may pass unnoticed. Mallinātha, for instance, wrote lucid commentaries on difficult works like those of Māgha and others. He attained so much fame that the term Mallināthī became synonym for a commentary. Śankara's commentaries on the Upaniṣads and the *Bhagavadgītā* the song parexcellence are the classic examples of commentator attaining great fame, as they combined lucidity and profundity.

In the Western world too we find that similar fame was attained by Bradlley and Dowden who interpreted Shakespeare's tragedies, his mind and art.

Here it must be said that fame of these scholars spread not because of other's works that were commented upon or interpreted, but because of the inherent qualities of their own exposition, which was an independent work that may have derived some inspiration from other writers' works. While it is true that the scholars interpreted the great writer's works, those original works cannot be said to have obtained fame for the commentators. The fame of these scholars who commented upon others' works, rests on the literature which they themselves have written. In this way poetry when understood in a broad sense of literature leads to fame of poets or their interpreters who are also to be regarded as creative writers. Thus, fame is benefit that accrues only to creator of poetry or literature.

Acquisition of Wealth

Wealth is also the benefit that accrues to the poet or writer. A poet gets some honorarium or remuneration for writing a poem. It is true that in modern times, publishers, editors and interpreters of the works of poets also can earn wealth by publishing or editing or by commenting upon it. But the income that arises cannot be said to be the benefit of appreciation of poetry. This income is derived from activities other than appreciation.

Removal of Evil

Removal of evil is also a purpose peculiar to the poet. A number of illustrations establish that evil was removed when poets like Mayūra, Bāṇa, Mānatuṅga, Venkaṭādhvari, Jagannātha, Jayadeva, Bilhaṇa, Markaṇḍeya and others composed poems in praise of their favourite deities. But some poems like *Gaṅgālaharī* or *Candraśekharastotra* are still sung by the devotees. *Gaṅgālaharī* is still recited in the first ten days of the month of Jyeṣṭha at the time of *Gaṅgāpūjana*. Therefore, from this point of view, removal of evil can be applicable to readers also. In modern times 'removal of evil' as purpose of poetry should be understood in a slightly different sense. When the word poetry is understood in the wider sense of literature, it may bring about annihilation of social and political or sometimes economic evil of the society if not the personal evil of an individual. Writing of French writers like Rousseau, Voltaire and others brought about French Revolution and removed the political evil of absolute rule or authoritarian despotism and helped to establish the democratic government. Their slogans like 'liberty, equality and fraternity' put an end to despotic rule and changed the entire texture of political philosophy.

Similarly Charles Dickens' famous novel '*David Coperfield*' highlighted the punishment inflicted on schoolboys which stopped due to this novel. It put an end to this social evil in England. One can say that literature has potential to remove social or political evils even in modern times. 'Removal of evil' is a purpose peculiar to poet as well as appreciative readers or the appreciative society.

Thus it can be said that fame, acquisition of wealth and removal of evil are the three purposes that are peculiar to the poet, as these benefits accrue to the poet primarily. 'Removal of evil' in a way may accrue to the appreciative reader as well as the poet.

3. *Which purposes relate to the Appreciative Reader*

Let us also consider the point as which purposes of poetry relate to the appreciative reader. Mammaṭa tells us that the six purposes of poetry enumerated by him accrue to the poet as well as the appreciative reader according to thelr capability, *yathāyogam*. This clearly indicates that purposes of poetry are not common to both, the poet as well as the refined reader.

(i) Knowledge of the ways of the world,
(ii) Instantaneous joy, and
(iii) Advice in the manner of loving beloved are the benefits of poetry that accrue to the refined reader.

'Knowledge of the ways of the world' is the purpose peculiar to the appreciative reader. It is not possible for a single individual to acquire all knowledge from his own personal experience. Literature in general or poetry in particular is the product of the mature genius or an expert master mind of the poet, who is capable of describing extraordinary situations in which the word and sense subordinate themselves to emotional moods.[50]

The reader has to turn to the poet for acquiring knowledge of the ways of the world. Bāṇa for instance, being a wanderer, wandered through woods, rivers, lakes, mountains, thickets, groves of trees and imbibed the spirit of nature, moved in royal courts, hermitages of sages etc. and acquired the knowledge of their ways of dealing with wordly situations. He settled down under the patronage of the emperor Harṣa and took to the life of quiet study and produced masterly prose romances. His works reflect the richness of his experience which he transfers to his

---

50. *KP* Vṛtti on I. 2.
शब्दार्थयोर्गुणभावेन रसांगभूतव्यापारप्रवणतया विलक्षणं यत्काव्यं लोकोत्तरवर्णनानिपुणकविकर्म

readers in the form of exquisite nature pictures. Thus his reader gets a penpicture of Mānasa lake or Acchoda lake without visiting them. His descriptions of the calamities that befell the young emperor Harṣa and his royal family present the picture of contemporary situation. The poet derives the knowledge of things from his personal experience, but he possesses some additional qualities of observation, imagination and expression. The poet possesses a keen sense of observation and adds his own imagination and communicates his feeling in appropriate words. In this way we find that the poet being a creative artist helps the appreciative reader to obtain knowledge of the ways of the world, its people and places.

Instantaneous Joy :

Instantaneous joy arising out of relishing of emotional mood is described as the chief purpose of poetry. This aesthetic delight has such an overpowering influence that all other perceptions fade in insignificance and recede into the background. This is the reason why this purpose rules supreme and is compared to the delight of delights, experienced in the state of trance or godrealisation. It is peculiar to the reader. It should be pointed out that sometimes even the poet receives this delight by reading his own poem. It is true that the poet also derives this delight, but while he enjoys reading his own poems, he performs the role of appreciative reader only. Another point that may arise is that the poet feels extremely delighted when he is engrossed in writing poetry and his joy reaches culmination when the creative process becomes complete.

There is a subtle difference between the joy of appreciation of poetry by the appreciative reader and the joy experienced by the poet on account of creative process. In case of the poet a sort of painful experience precedes the joy of creation which may be compared to the 'labour pain' experienced by the expectant mother who feels relieved after the childbirth. The poet too feels relieved when he successfully completes his poem. The joy that comes to him is the joy of relief and fulfilment. But the instantaneous joy that comes to the appre-

ciative reader is the joy that comes to him after the careful perusal and appreciation of poetry. It is different from the joy that accrues to the poet who experiences the joy of creation. It must be said that the instantaneous joy described as purpose of poetry accrues to the appreciative reader. The poet may derive the similar aesthetic delight when he performs the role of an appreciative reader.

Advice in the Manner of a Loving Beloved :

The term *'upadeśayuje'* literally means 'association of advice'. The expression employed by Mammaṭa signifies two shades of meaning, (i) acquiring of advice (*upadeśalābha* or *upadeśagrahaṇa*) and (ii) giving advice to another person, (*upadeśadāna*). It is obvious that advice is acquired or obtained by the reader of poetry and not the poet, the creator of poetry. From this point of view 'acquiring advice' is a purpose that pertains to the appreciative reader. But the second interpretation namely, 'giving of advice' brings poet also into the picture. The poet gives advice to the reader. The poet becomes the giver and the reader, the receiver. Mammaṭa in his Vṛtti seems to prefer to the first interpretation.[51]

4. *Ravi Bhaṭṭa's View* :

Ravi Bhaṭṭa (A.D. 1450-1490) of Mithilā in his commentary Madhumatī on the *Kāvyaprakāśa* explains the word *'yathāyogam'* and goes on to explain which purposes accrue to the poet and which purposes accrue to the appreciative reader. According to Ravi Bhaṭṭa 'fame', 'wealth' and 'removal of evil' are the purposes of poetry that accrue to both, the poet as well as the appreciative reader. Whereas, 'knowledge of the ways of the world', 'instantaneous joy' and 'advice' accrue to the

51. *KP* I. 2 Vṛtti.
तत्कान्तेव सरसतापादनेनाभिमुखीकृत्य रामादिवद् वर्तितव्यं न रावणादिवदित्युपदेशं च यथायोगं कवेः सहृदयस्य च करोतीति ।

appreciative reader alone.[52] When the poet experiences instantaneous joy, he is merely an appreciative reader. He may experience joy after reading his own poetry as an appreciative reader.

5. *The View of Māṇikyacandra* (1160 A.D.) :

This Jain commentator of Gujarāt and the first to comment on the *Kāvyaprakāśa*, in his commentary Saṅketa, while commenting on the word *yathāyogam* states that fame accrues to the poet alone. He raises further query as to how a poet can experience instantaneous joy. He is always drowned in miserable condition being always absorbed in thinking on the subject matter of poetry. He quotes a line from a couplet that says that poet alone can know the poet's exertion. He refutes the view that the poet can never experience instantaneous joy. It is possible for the poet to relish emotional moods and experience instantaneous joy when he is in the state of an appreciative reader. He experiences pain in the first state of creative process which is marked by tense moments. Once he emerges out of this creative process he can experience aesthetic delight by appreciating finer points of the poem himself. Then he assumes the role of a critic or an appreciative reader. Thus the poet does experience instantaneous joy only when the assumes the role of an appreciative reader and not as a creator of poetry. Thus in Māṇikyacandra's opinion instantaneous joy is the purpose that accrues to appreciative reader only.[53]

---

52. Madhumatī on *KP* ed. by Venkatanathacharya N.S. Mysore, 1974, pp. 23-24.
यथायोगमिति यथासम्भवमित्यर्थः। यशः अर्थः अनर्थनिवारणं च द्वयोरपि कविसहृदययोः। व्यवहारज्ञानमानन्दः उपदेशश्च सहृदयस्यैव। न च भावयतः कवेरपि निर्वृतिः। तदा तस्यापि सहृदयत्वात्। इदं च काव्येऽपि द्रष्टव्यम्। तेन व्यवहारज्ञानमुपदेश्च प्रबन्धात्मकस्यैव। शेषाणि तु प्रबन्धाप्रबन्धात्मकयोः फलमिति बोद्धव्यम्।

53. Sannketa on *KP* ed. by Venkatanathacarya N.S. Mysore, 1974, p. 24.
यथोयोगमिति यशः कवेरेव न तु सहृदयस्य। ननु कथं रसास्वादः सम्पद्यते ? यतः काव्यार्थचिन्तनपरस्य सर्वदैव दुःखमग्नत्वात्। यदुक्तम्-

(क्रमशः)

6. *View of Vāmanācārya* :

Vāmanācārya Jhalakikar in his commentary Bālabodhinī on the *Kāvyaprakāśa* comments on the word *yathāyogam*. He states that 'fame', 'wealth' and 'removal of evil' accrue to the poet. 'Knowledge of the ways of the world' and 'advice in the manner of the beloved' accrue to the appreciative reader. 'Instantaneous joy' also accrues to the appreciative reader. When the poet experiences instantaneous joy he does so as an appreciative reader only. He also quotes 'Pradīpa' in support of his view.[54]

'कविरेव विजानाति कवेः काव्यपरिश्रमम् ।' न तस्यापि भावकत्वलक्षण-द्वितीयावस्थायां रसास्वादः सम्पद्यते एव । प्रथमकारकावस्थायां भवतु दुःखम् । परमार्थतः कविः भावकावस्थायां सहृदय एवेति प्रीतिः सहृदय-स्यैव । 'भूतपूर्वकः तद्वदुपचारः' इति न्यायात् कवेरप्युपचर्यते इति सर्वं सुस्थम् ।

54. Bālabodhinī on *KP* pp. 10-11.
यथायोगमिति । यथायोग्यमित्यर्थः । यशोऽर्थानर्थनिवृत्तिश्च कवेरेव । व्यवहारज्ञानोपदेशयोगौ सहृदयस्यैव कवेस्तयोः सिद्धत्वात् । परनिर्वृति-रपि सहृदयस्यैव । रसास्वादनकाले कवेरपि सहृदयान्तः पातित्वात् । तदुक्तं प्रदीपे "काव्या स्वादनकाले कवेरपि सहृयान्तः पातितया रसास्वादः" इति ।

CHAPTER—VIII
CONCLUSION

From the observations made so far, the following conclusion can be drawn :

1. The brief review at the outset, of the terminology of the Mīmāṁsā and the Advaitavedānta dialectic indicates that their scientific method can be applied to comparatively younger discipline of Sanskrit poetics and literary criticism for the following reasons.

(i) Certain terms in their original sense have been employed by the theorists. Vāmana employs the term aspirant (*adhikārin*) for an intending poet. Abhinavagupta employs the same term for the connoisseur of poetic art (*sahṛdaya*). He also employs the term subject-matter (*viṣaya* and observes the relation (*saṁbandha*) between the exponent and the aspirant and the relation between the subject-matter and the purpose (*śāstra* and *prayojana*). Mammaṭa observes seven such relations besides similarity which are at the root of *śuddhā-lakṣaṇā*. The term purpose (*prayojana*) has been commonly employed by the theorists to indicate purposes of poetry.

(ii) There exists similarity in the method of treating the subject-matter. The Advaitavedānta dialectic treats the subject in four points called requisites (*anubandha-s*) viz. (i) the aspirant, (ii) the subject-matter, (iii) the relation and (iv) the purpose.

The discussion on essentials of Sanskrit poetics and literary criticism also proceeds from four points, viz. (i) the poet and the connoisseur, (ii) poetry proper, (iii) cause and (iv) its purpose.

(iii) The Advaitavedānta dialectic establishes the highest reality (Brahman) as the ultimate principle. Sanskrit

poetics and literary criticism establish Rasa as the ultimate principle. Kālidāsa compares poetic composition to Śiva the ultimate principle in Śaivism (*RGVS* I. 1) Rājaśekhara describes it as *kāvyapuruṣa* after the manner of the *puruṣa-sūkta* (*KM* p. 6). Thus, the method of the Advaitavedānta dialectic to reduce the discussion to four requisites (called *anubandha-s*) can be applied to the four essentials of Sanskrit poetics and literary criticism.

2. The art and practice of poetry in ancient India flourished under the influence of (i) the connoisseur (*sahṛdaya*) (ii) the critic (*vidagdha*) (iii) the royal patron (*rājan* (iv) the assembly of the learned men (*vidvat-pariṣat*) (v) the man about town (*nāgaraka*) and (vi) his lady friend i.e. courtesan (*gaṇikā*). All these contributed to the making of the poet.

(i) The poet received appreciation from the connoisseur and the critic.
(ii) He obtained leisure and comfort necessary for serious composition from the royal patron.
(iii) The assembly of the learned men accorded recognition to the poet.
(iv) The Sanskrit poet had an exacting audience in the man about town and the courtesan. Under their influence the Sanskrit poet introduced love as dominant motif.

Against this social and political backdrop the Sanskrit poetry saw the rise of court poetry and long poems with all the artificial devices and display of knowledge of various disciplines.

3. The concept of poetry gradually evolved itself through the speculations of the theorists on the definition of poetry. On the basis of their speculations the theorists can be classified into three groups viz.

(i) The early theorists,
(ii) The Dhvani theorists and
(iii) The post-Dhvani theorists.

(i) *The Early Theorists* :

Bharata the earliest formulator of the principles of literary criticism defines poetry from the spectator's point of view, as his main concern was the visual representation through the dramatic art. His unique contribution is his treatment of Rasa. According to him, an artistic creation devoid of Rasa signifies nothing (*na hi rasād ṛte kaścid arthaḥ pravartate*). Bhāmaha, Udbhaṭa, Rudraṭa, Daṇḍin and Vāmana discussed obvious aspects of poetry. According to them the word and sense constituted poetry. They think that embellishment (Alaṅkāra) is an essential aspect of poetry. Even the attention of these early theorists was drawn from gross to subtle aspects. Daṇḍin employs the analogy of the word forming the body of poetry. Vāmana carries the analogy further by investigating the soul of poetry which he thought was Rīti. He regards excellences (Guṇa-s) as the cause of poetic beauty. In his scheme excellences are essential aspect (*kāvya śobhāyāḥ kartāro guṇāḥ*).

Thus even among these early theorists we find the trend to shift from gross to subtle aspects of poetry.

Although they regarded the word and sense as main constituents of poetry, they were not sure as what was the relation between the two in poetry. Before them some poets like Kālidāsa and Māgha indicated their awareness that there was close relation between the two. Kālidāsa employed the analogy of conjugal relation to indicate that the relation was close and complementary. He compares poetic composition to the *ardhanārinaṭeśvara* form of Lord Śiva in which *vāc* is Pārvatī, *artha* Parameśvara.[1] Māgha also observed that a discerning critic gives equal importance to both the word and sense.[2]

Before them, the grammarians had discussed the word and

---

1. *RGVS* I. 1.
वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

2. *Śiśupālavadha* II. 86.
शब्दार्थौ सत्कविरिव द्वयं विद्वान् अपेक्षते ।

sense. They called the word expressor (*vācaka*) and the sense expressed (*vācya*). Bhartṛhari calls *artha* as *vivarta* of *śabda*.[3] The word and sense with grammatical correctness in terms of expectancy, compatibility and proximity (*ākāṅkṣā*, *yogyatā* and *sannidhi*) do not make poetry.

The philosophers also had discussed word and sense in the terms of *pada*, *vākya* and *pramāṇa*. The word and sense with the relation of logical correctness also do not make poetry, although the logical correctness is expected in poetry. Thus the early theorists could not decide the relation between the word and sense in poetry. The task was left to the later theorists.

(ii) *The Dhvani Theorists*

The Dhvani theorists mark a clear advancement in the evolution of the concept of poetry. They investigate into the inner spirit which they find in the suggestive power of word (Vyañjanā) and suggestion (Dhvani). Ānandavardhana observes that those who acknowledge only the word and sense did not properly understand the nature of poetry at all[4]. He recognised powers of word viz. (i) Abhidhā that gives literal sense, (ii) Lakṣaṇā giving secondary sense, (iii) These two were not adequate to give the complete meaning of poetry. He thought it was necessary to accept the third power of word

---

3. *Vākyapadīya* I. 18 ed. by Sukla Suryanarayana, Varanasi, 1961.

   प्रत्यस्तमित भेदायाः वाचो रूपमुत्तमम् ।
   तदस्मिन्नेव तमसि ज्योतिः शुद्धं विवर्तते ॥

   Commentary भावप्रदीप—

   प्रत्यस्तमितभेदायाः उपहृनक्रमायाः वाचो यदुत्तमम् अविवृतं रूपं पर-ब्रह्माख्यं शुद्धं मायोपप्लवरहितं ज्योतिः प्रकाशाप्रकाशयोः प्रकाशकं शब्दाह्वयं तत् अस्मिन्नेव वैकृतध्वनिरूपे तमसि विवर्तते आच्छादितं वर्तते इत्यर्थः ।

4. *Dhv* I. 7.

   शब्दार्थशासनज्ञानमात्रेणैव न वेद्यते ।
   वेद्यते स तु काव्यार्थतत्त्वज्ञैरेव केवलम् ॥

called Vyañjanā which gives deeper sense. He thus acknowledges an unexpressed sense (*pratīyamāna artha*).

The Dhvani theorists also gave their attention to the problem of aesthetic experience. They distinguished the content and expression. The content of poetry is related to the aesthetic experience. The inexpressible inner content is the essence of poetry according to them. Emotions cannot be expressed. They can only be suggested. The enjoyment of poetic emotion called Rasa can be brought about by suggestive power of word or sense.

In Ānandavardhana's scheme of poetry, the emphasis clearly shifts from the extraneous elements of diction and embellishment (Rīti and Alaṅkāra) to the inner content represented by the symbol. The poetry in which the word and sense subordinate themselves to the suggested sense is called Dhvanikāvya by him. Suggestion manifests through (i) the idea (Vastudhvani), (ii) the embellishment (Alaṅkāradhvani) and (iii) poetic configuration (Rasadhvani).

The word and sense should be so combined as they lend poetic beauty. He defines poetry as combination of word and sense that imparts aesthetic pleasure to the refined reader.[5] The connoisseur of poetic art plays an important role in Ānandavardhana's scheme of poetry.

Abhinavagupta observes that poetry must communicate the experience of the poet in the form of emotive mood, to the mind of the refined reader. Although all the three types of suggestion form the soul of poetry viz., the fact, the figure and the emotive mood, it is the emotive mood (Rasa) that excels. The suggestion of the fact and figure resolve into realisation of Rasa. Hence, Rasa emerges as the ultimate principle[6] universally accepted by all critics and unopposed even by the

---

5. *Ibid.*, I. p. 7.
सहृदयहृदयाह्लादिशब्दार्थमयत्वमेव काव्यलक्षणम् ।
6. Locana p. 27.
तेन रस एव वस्तुत आत्मा···

opponents of the theory of Dhvani, like Mahimabhaṭṭa[7] The *Agnipurāṇa* unequivocally declares that Rasa is the life-breath of poetry.[8]

(iii) *The Post-Dhvani Theorists*

Prominent among the post-Dhvani theorists are the names of Kuntaka, Kṣemendra, Mammaṭa, Viśvanātha, Karṇapūra, Viśveśvara and Jagannātha. Each one makes an original contribution to the theory of poetry ; and yet betrays clear influence of the predecessors, particularly, the Dhvani theorists. But in the process, the concept of poetry evolves further.

Kuntaka regards Vakrokti as the principle of poetic beauty underlying poetic expression itself. His Vākyavakratā includes all the figures of speech. The quality of strikingness expresses itself through excellence, mode of expression, embellishment etc. He attaches great importance to the imagination (Pratibhā) of the poet and his art of expression (*kavi-vyāpāra*).

Kṣemendra gives a new look to the Sanskrit literary criticism by developing propriety (Aucitya) as his theory of poetry. He is greatly inspired by his predecessors like Bharata, Bhāmaha, Rudraṭa, Ānandavardhana and Abhinavagupta who expressed their views on propriety in the context of excellences, flaws and embellishments. Their stress was on avoidance of impropriety. Kṣemendra gave positive outlook and developed propriety as theory of poetry and raised it to the status of life-breath of poetry in which Rasa dominated. Propriety is a sort of harmony between the principal and the subordinate element (between *aṅgin* and *aṅga*). Rasa being the principal element all other elements like excellence, embellishment etc. must be appropriately employed in relation to Rasa. Kṣemendra elaborated upon. Ānandavardhana lists six places at which propriety should be observed, Kṣemendra lists twenty-seven places at which propriety must be observed.

7. *Vyaktiviveka* p. 22.
काव्यस्यात्मनि संज्ञिनि रसादिरूपे न कस्यचिद् विमतिः ।

8. *AP*. 337-8.
वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र जीवितम् ।

Mammaṭa does not give us strictly logical definition of poetry. The epithets (i) free from flaws, (ii) possessed of excellences and (iii) generally having embellishments applied to the word and sense, constitute a general description. The most essential element in poetry is Rasa. He fails to introduce Rasa into his definition. He is severely criticised by Viśvanātha for omission of Rasa and by Jagannātha for giving equal importance to the word and sense.

Their criticism is not just. Mammaṭa recognizes the importance of Rasa elsewhere, if not in the definition. He defines poetic flaw, excellence and embellishment in relation to Rasa and tries to introduce the idea of Rasa into his theory of poetry. His definition of poetry is good enough to serve the practical purpose. The concepts of flaws, excellences and embellishments are well-known. It is noteworthy for the message it gives to the intending poet that he must avoid flaws and introduce excellences and embellishments into his poetry.

In Viśvanātha's scheme of poetry the emphasis shifts from fact and figure to the inner content i.e. the poetic emotion. In his opinion Rasa is the ultimate principle of all the poetic art. In his opinion the linguistic expression with logical and grammatical correctness can attain the status of poetry only when it can bring forth Rasa.

Jagannātha criticises Viśvanātha's definition for excluding other types of poetry in which excellent descriptions of objects of nature may appear.

Viśvanāthā, with his desire to display erudition, has introduced difficult and more complex concept of Rasa into his definition of poetry.

Kavikarṇapūra Paramānandasena introduced poetic charm (Camatkāra) as essential element. The word and sense should be so arranged that they highten the emotional mood to produce extraordinary joy.

Viśveśvarakavicandra holds extraordinary 'poetic charm' as essential of poetry. He lists seven elements viz. excellences, diction, emotive mood (Rasa), embellishments mode of ex-

pression (Vṛtti), repose (Śayyā) and maturity (Pāka) that contribute to the realisation of poetic charm (Camatkāra).

The concept of aesthetic beauty (Ramrṇīyatā) is the original contribution of Jagannātha. In his opinion, poetry is linguistic expression that brings out charming sense. Aesthetic beauty belongs to an idea which forms the basis of such knowledge that generates supreme joy.

4. As a result of the intense investigation of the theorists in search of the ultimate principle in the field of Sanskrit poetics and literary criticism, following eleven concepts of significance emerged and evolved themselves as they were treated by the individual theorists leading to the growth of the whole tradition. They are :

1. Characteristic marks (Lakṣaṇa),
2. Poetic excellence (Guṇa),
3. Poetic flaw (Doṣa),
4. Embellishment (Alaṅkāra),
5. Arrangement of words or diction (Rīti) and mode of expression (Vṛtti),
6. Poetic configuration (Rasa),
7. Suggestion (Dhvani),
8. Strikingness in expression (Vakrokti),
9. Propriety (Aucitya),
10. Poetic charm (Camatkāra) and
11. Aesthetic beauty (Ramaṇīyatā).

1. Bharata distinguished thirty-six characteristic marks ; such as compactness, logicality etc. This concept however was discarded by the later theorists.

2. Bharata accepted ten excellences as means of delineating Rasa. Bhāmaha, Vāmana, Ānandavardhana and Mammaṭa recognized only three, viz, (i) sweetness (Mādhurya) (ii) brilliance (Ojaḥ) and (iii) lucidity (Prasāda). The rest of them were either regarded as absence of flaw or included among embellishment. Śleṣa for instance was included among Alaṅkāra-s.

3. The most of the theorists admit the concept of flaw. A poetic composition should be free from the flaw. Bhāmaha

and Ānandavardhana regard impropriety as flaw. Mammaṭa and Viśvanātha think that anything that obstructs Rasa is a flaw. Ānandavardhana observes that the sole cause that obstructs Rasa is impropriety. He also provides a criterion to grade the flaws. Mammaṭa gives subtle and extensive analysis of flaws.

4. The concept of embellishment has evolved considerably. Bharata recognized only four figures of speech (in Chapter XVII of *NŚ*), The treatment of Alaṅkāra became more elaborate at the hands of Bhāmaha who raised the number to forty-three and considered Alaṅkāra as an essential aspect of poetry and stated that the face of a good looking lady, when not adorned, does not look attractive ; in the same way poetry devoid of embellishment does not impress us. The number of Alaṅkāra-s rose to one hundred and twenty four in the *Kuvalayānanda* of Appayya Dīkṣita (16th century). Although Alaṅkāra was regarded as an extraneous element later on, it was never discarded totally by the theorists.

5. The concept of arrangement of words (Rīti) and the mode of expression (Vṛtti) also underwent a considerable change as it evolved. While Bharata relates mode of expression (Vṛtti) to the various emotional moods Bhāmaha describes it as mere adornment of linguistic expression. In the opinion of Ānandavardhana Vṛtti-s become operative when the words and sense suitable to Rasa are employed in an appropriate manner.

While Rīti is a style of composition affected by certain people ; Vṛtti has in view the effect produced by the literary composition on the mind of the reader or a listener. Daṇḍin accepts only two ways (*mārga-s*) viz. Vaidarbha and Gauḍa. Vāmana adds the third called Pāñcālī (Rīti). Rīti attains an important position as the soul of poetry in Vāmana's treatment. But it remains an extraneous element as it is related to word.

6. Poetic configuration (Rasa) emerges as the ultimate principle in the field of Sanskrit poetics and literary criticism. Different elements in poetry combine to give rise to the aesthetic delight. Bharata lists eight basic emotions latent

in human mind ; such as the amorous, the ludicrous, the pathetic, the passionate, the heroic, the fearful, the repugnant and the wonderous. The later writers are not particularly eloquent till we come to Ānandavardhana. Bhāmaha, Daṇḍin, Udbhaṭa, Rudraṭa and Vāmana indicate their awareness of this important concept of Rasa. It was Abhinavagupta, who, while commenting upon Bharata's Rasa-sūtra, started the discussion on Rasa. Abhinavagupta discussed the problem of aesthetic experience and explained how aesthetic experience takes place. He also discussed the views of (1) Bhaṭṭa Lollaṭa (2) Śrī Śaṅkuka (3) Bhaṭṭa Nāyaka and (4) The view held by Abhinavagupta himself. He refuted the views of his predecessors and established his own view. According to Abhinavagupta the term Rasa-niṣpatti in Bharata's aphorism must mean Rasa-abhivyakti or manifestation by power of suggestion which results in extra-ordinary state of relish known as *carvaṇā*.

7. In Ānandavardhana's scheme of poetry ; we can clearly see that the emphasis shifts from the expressed sense to the unexpressed sense, from the extraneous elements like diction, excellence and embellishment to the inner content, the symbol. Before him the expressive power of word (Abhidhā) dominated. He took great pains to establish the suggestive power of word (Vyañjanā) as superior to the expressive power (Abhidhā) as well as the indicative power (Lakṣaṇā) giving the secondary sense. The contribution of the Dhvani theorists marks a definite further advancement in the field of Sanskrit literary criticism. Ānandavardhana made his theory of poetry all inclusive by accepting suggestion of idea (Vastudhvani), suggestion of embellishment (Alaṅkāradhvani) and the suggestion of poetic configuration (Rasadhvani) Just as the beauty of a lovely lady attracts, in the same way the suggested sense in the poems of the great poets is more charming. The grief of the poet Seer Vālmīki transformed into poetry. The same suggested sense is the soul of poetry. The suggested sense creates the total effect of the poetic composition. Beauty is the result of the entire personality of a good looking lady. Fragrance of the fully bloomed flower is due to totality of effect. Dhvani,

in the same way, is the result of the total effect of aesthetic beauty arising out of the entire poetic composition.

Abhinavagupta explains that the proceess of suggestion is due to its power to manifest various shades of meaning, aided by appreciative talent of the refined reader and has at its roots in understanding the sense arising out of the three powers of word. Abhinavagupta is more specific in defining suggestion as 'the process enlivened by the creative power of the poet and the appreciative talent of the refined reader.

Ānandavardhana merely describes suggestion as comparable to exquisite beauty manifested through the personality of an attractive lady. Abhinavagupta defines it in specific terms. The discussion on the concept of dhvani thus becomes more subtle and evolves into perfectly logical theory of poetry.

The Dhvani theorists offered reasonably good explanation of the problem of aesthetic experience. They explained that the poetic intuition in the refined reader (*sahṛdaya*) reproduced poet's creation in his mind through the process of generalisation (*sādhārṇikaraṇa*) in which the ordinary emotions (*bhāva-s*) get transformed into artistic emotion (Rasa). The Dhvani theorists recognized refined reader's imaginative power by which the poet's creation is reproduced. The Dhvani theorists were the first to assign such an important role to the refined reader (*sahṛdaya* or *sāmājika*). The recognition of the poetic intuition of the refined reader is the unique contribution of the Dhvani theorists in solving the problem of aesthetic experience.

8. Although the Dhvani theorists take into account the imaginative power of the refined reader, which reproduced the poet's creation, they seem to overlook the significant role played by the imaginative power of the poet who produced the artistic creation. Kuntaka, perhaps, was the first to put the emphasis on the imaginative power of the poet (*kavi-pratibhā*) which distinguished one poem from the other. In the opinion of Kuntaka, a special charm is lent to the word and sense by the poet's act of imagination (*kavi-vyāpāra* or *kavi-karman*). It is the source of special charm. The unity of word and sense is not a mere union of the expressor and the

expressed (*vācaka* and *vācya*). It has a special poetic beauty which is not found in ordinary utterances.

Kuntaka makes his theory of poetry more wide and all inclusive. He comprehends all poetic expressions under his concept of Vakrokti (vaguely visualized by Bhāmaha). He rearranges earlier concepts of Alaṅkāra, Guṇa, Rīti and Dhvani.

Kuntaka also realized that there was a problem of poetic expression. He well understood that poetic art could not be the medium of philosophic or scientific concepts. Strikingness lies in the deviation from ordinary speech. The poet's artistic expression differs from ordinary people's utterances. The poet's imaginative power gives an extraordinary turn to his expression. Kuntaka names this imaginative turn as Vakratā or Vaicitrya. He gives new interpretation to the earlier concepts like Alaṅkāra, Guṇa, Rīti, Rasa and Dhvani and includes them all under different types of Vakratā. Figures of speech are included under Vākyavakratā. Kuntaka's theory of poetry evolves with a new concept, wide scope and fresh interpretation.

9. Although the concept of propriety has been discussed by a number of theorists like Bharata, Bhāmaha, Rudraṭa, Bhoja, Kuntaka, and Mahimabhaṭṭa in the context of excellence, embellishment etc., it is Ānandavardhana who raises the status of propriety. Taking the clue from his treatment of propriety, Kṣemendra developed the concept of propriety (Aucitya) into his own theory of poetry.

According to Ānandavardhana, the greatest hindrance to the realisation of Rasa is impropriety. He lists six places at which propriety should be observed, viz. (i) Alaṅkāra (ii) Guṇa (iii) Prabandha (iv) Saṅghaṭanā (v) Rasa and (vi) Rīti. In his opinion, all the elements like figures, excellence diction etc. should be appropriate for proper realisation of Rasa.

Speculations of the critics preceding Kṣemendra centre round the avoidance of impropriety. To Kṣemendra propriety is a positive concept. He thinks propriety is poetry. Propriety is the life-breath of poetry in his opinion. He lists twenty-seven places at which propriety should be

observed such as the word, the sentence, the subject matter, the speaker, the time, the place, the qualities, the use of a case, number, gender, verb, preposition, adjectives, particles etc.

Thus, Kṣemendra gave a new outlook to the Sanskrit literary criticism by developing propriety as his theory of poetry, but he failed to realize that a fixed formula could not evaluate variable, individual poetic expressions.

10. The concept of Camatkāra has been discussed by a number of critics like Abhinavagupta, Kṣemendra, Viśvanātha, Kavikarṇapūra Paramānandasena and Viśveśvara Kavicandra. It was Viśveṣvara who elevated Camatkāra to the status of all-embracing concept. The extra-ordinary delight brought to the learned men is due to the poetic charm (Camatkāra).

Viśveśvara speculates seven poetic elements that contribute to the realisation of Camatkāra, viz. (i) excellences, (ii) diction, (iii) poetic configuration, (iv) embellishments, (v) mode of expression, (vi) maturity of expression (Pāka) and (vii) repose or mutual fitness in setting of different words in a composition (Śayyā). Poetic charm (Camatkāra) underlies all these seven recognized poetic elements. Viśveśvara widens the scope of poetic appeal and makes his concept of poetic charm (Camatkāra) comprehensive.

11. The concept of aesthetic beauty (Ramaṇīyata) is Jagannātha's unique contribution to the Sanskrit literary criticism. He holds that comprehension of poetic beauty lies at the basis of such knowledge that generates supermundane joy.

Regarding the speculations on the concept of poetry it can be said : (1) the early theorists like Bhāmaha, Udbhaṭa, Rudraṭa, Daṇḍin and Vāmana seem to be concerned with the extraneous elements of embellishment, excellence and diction (Alaṅkāra, Guṇa and Rīti). They saw the solution to the problem of poetic expression in the unity of word and sense (*śabdārtha-sāhitya*) and explained the poetic relation between the two in terms of Guṇa, Alaṅkāra and Rīti. Although Bharata had speculated the secret of poetic appeal lying in Rasa, the early theorists concerned themselves with the extraneous elements. Their discussion remained on the surface.

(2) The Dhvani theorists realized that the term 'embellishment' (Alaṅkāra) must presuppose an entity that is 'embellished' (*Alaṅkārya*) or even the term 'quality' (Guṇa) must presuppose an entity that is qualified (*guṇin*). They realized that the problem related to the inner content and expression. They realized that the expressive power (Abhidhā) and indicative power (Lakṣaṇā) were not enough to explain the full meaning of the poetic composition. They established superior suggestive power of word (Vyañjanā). Ānandavardhana explained the problem of poetic expression in terms of the suggestive power of word. Just as the beauty of an attractive lady is revealed through her entire personality, in the same way, the beauty of poetic expression is revealed through the entire poetic composition.

The Dhvani theorists particularly, Abhinavagupta explained the problem of aesthetic experience. A fact, a figure or an emotion when suggested impart aesthetic delight to the refined reader (*sahṛdaya*). What is suggested as a principal element in poetry, may take the form of matter (Vastu) or that of embellishment (Alaṅkāra). But it is emotion (Rasa) that takes the position of the principal (*aṅgin*) suggested element in most cases and is named as Rasadhvani. Abhinavagupta declares in unequivocal terms that the ultimate principle in the field of Sanskrit literary criticism is Rasa. His literary acumen gave the most respectable position and universal acceptance to the theory of suggestion. Their discussion on the concept of poetry is subtle and logical.

3. The post Dhvani period marks the rise of new approach in which the concept of poetry further evolved. The theories of (i) strikingness in expression (Vakrokti), (ii) propriety (Aucitya) (iii) poetic charm (Camatkāra) and (iv) aesthetic beauty (Ramaṇīyatā) unfolded diverse aspects of poetry and mark an age of culmination in the field of literary criticism.

4. As regards the cause of poetic composition it can be said that the poet's equipment serves as primary cause of poetry. It comprises of (i) poetic intuition (Pratibhā) (ii) Proficiency (*nipuṇatā) and* (iii) practice (abhyāsa).

The Poetic intuition is at the root of all the creative activity. No poetry can be composed without it. It is the power

of mind in which the newer ideas arise. The poet is expected to have a 'vision' and 'expression'. The origin of the concept of Pratibhā can be traced to Kashmir Śaivism. Abhinavagupta pays homage to it as power through which the whole universe unfolds. Mahimabhaṭṭa compares it to the third eye of Lord Śiva. This creative power which is like the sixth sense is comparable to the yogic perception.

Proficiency accrues from (i) the observation of the ways of the world, (ii) the study of various sciences and (iii) the study of other poetical works.

The intending poet must practise how to compose poetry under the guidance of the seniors.

On the basis of the importance attached to these factors, the critics can be classified into six groups as follows :

(i) The early critics like Bhāmaha and Vāmana attach equal importance to all the three factors, viz. poetic intuition, proficiency and practice.

(ii) The theorists like Ānandavardhana, Abhinavagupta, Kuntaka, Vāgbhaṭa and Jayadeva hold the view that Pratibhā is superior to the other two factors.

(iii) Daṇḍin, Rudraṭa and Mammaṭa expound the view that all the three factors, namely poetic imagination, proficiency and practice constitute a single cause.

(iv) The opinion that the poetic imagination alone forms the cause of poetry is held by Hemacandra and Jagannātha.

(v) Some of the theorists believe in the efficacy of proficiency and practice. Kṣemendra in his *Kavikaṇṭhābharaṇa* and Rājaśekhara in his *Kāvyamīmāṁsā* expound the view that acquired equipment like learning and diligence can make a poet.

(vi) Arisiṁha and Amaracandra, the co-authors of *Kāvyakalpalatāvṛtti* attach importance to practice alone.

Thus, there is a unanimity of opinion in accepting the three-fold equipment of the poet as the cause of poetry. The diversity persists in the matter of emphasis put on one or the other factor.

The poet is born so far as his inborn creative faculty is concerned. The poet is partly made so far as his acquired equipment in the form of obtaining deep knowledge and practice under the guidance of the seniors is concerned.

6. In rejoinder to the view that the study of poetry should be eschewed, most of the theorists enumerate the benefits that would accrue by the study of poetry, as well as by its composition. The poet is not only a dreamer ; he is as much a seeker of the truth as a scientist or a philosopher is.

Bharata, the earliest formulator of the principles of literary criticism lays the foundation in enumerating the purposes of poetry. He enumerates (i) virtue, (ii) fame, (iii) longevity ; (iv) benefaction, (v) advice, (vi) enrichment of intellect and (vii) relaxation as the purposes of poetry.

The later critics, viz. Bhāmaha, Daṇḍin, Rudraṭa, Kuntaka, Vāmana, Viśvanātha, Bhoja, Dhanañjaya, Abhinavagupta, Mammaṭa and Hemacandra who discuss the purposes of poetry, seem to derive their inspiration from Bharata. They either omit some of these purposes or word them differently. They differ in the matter of emphasis.

The concept of purposes reaches its culmination in Mammaṭa who mentions the six-fold purposes, viz. (i) fame, (ii) wealth, (iii) knowledge of the ways of the world, (iv) removal of evil, (v) the instantaneous supreme joy and (vi) the advice in the manner of a beloved wife.

Abhinavagupta, Mammaṭa, Viśvanātha and Hemacandra hold the view that the aesthetic delight (*prīti, ānanda* or *nirvṛti*) or the attainment of the instantaneous highest bliss tops all other purposes in order of importance. Abhinavagupta declares in unequivocal terms that aesthetic delight is the chief purpose of poetry. Mammaṭa also pronounces that aesthetic joy par excellence surpasses all other purposes. It arises out of the aesthetic experience and results into the dropping of all other mundane perceptions. Kuntaka too declares spiritual exhileration (*antaścamatkāra*) as the primary purpose of poetry.

From the poet's point of view, fame and wealth form an important pair of purposes. Other purposes do not result from all types of poetry. It is the instantaneous highest delight that remains supreme in importance as it is universal and applies to all types of poetry.

BIBLIOGRAPHY

(*A*) *WORKS IN SANSKRIT*

Abhijñānaśakuntalam : of Kālidāsa, ed. by Vyas B.V., Mehta, C.M. and Maideo, D.S. A.R. Sheth and Co. Bombay, 1962.

Agnipurāṇa : ed. by Mitra Rajendralal. Vol. III. Asiatic Society of Bengal, Calcutta, 1879.

Alaṅkārakaustubha : of Kavikarṇapūra Paramānanda sena, ed. by Nagar, R.S. Parimal Publications, Delhi, 1981.

Alaṅkārasarvasva : of Rājānaka Ruyyaka, 1. ed. by V. Raghavan. Meharchand Lachamandas, Delhi, 1965. 2. With the commentary of Samudrabandha, ed. by T. Ganapati Sastri, H.H. Maharajah of Travankore, Trivandrum 1915.

Amarakośa : of Amarasiṁha, ed. by Sastri Haragovinda, Chowkhamba Sanskrit Series Office, Varanasi, 1968.

Aucityavicāracarcā : of Kṣemendra, ed. by Jha Brajmohan, Chowkhamba Vidyabhavana, Varanasi, 1964.

Bhojaprabandha : of Ballaladeva, ed. by Shastri Jagadishlal. Motilal Banarasidass, Patna, 1955.

Camatkāracandrikā : of Viśveśvara Kavicandra, ed. by P. Shriramamurti, Andhra University, Waltair, 1969.

Candrāloka : of Jayadeva, ed. by Mishra Harekanta. Chowkhamba Amarabharati Prakashana, Varanasi, 1984.

Chāndogya Upaniṣad : (Īśādi-daśopaniṣad with Śāṅkarabhāṣya) ed. by Gadgil Govindashastri and Mysorekar Appa Shastri. Brij Bhusan Das, Vani Vilas Sanskrit Pustakalaya, Benares (n.d).

Daśarūpaka : of Dhanañjaya, ed. Vyas B.S. Chowkhamba Vidyabhavana, Varanasi, 1979.

Dhvanyāloka 1 : of Ānandavardhana, with the commentary Locana of Abhinavagupta. ed. by Pt. Durgaprasada and

Sastry Panashikar W.L. Nirnayasagara Press, Bombay, 1928.

2 : of Ānandavardhana, with the commentary Locana of Abhinavagupta. ed. by Bhattacharya, B.P. Mukhopadhyay, K.L., Calcutta, 1957.

3 : of Ānandavardhana, with the commentary Locana of Abhinavagupta. ed. by Tripathi, R.S. Motilal Banarasidass, Delhi, 1963.

Īśādidaśopaniṣad : with the commentary of Śankara, ed. by Gadgil Govinda Shastri and Mysorekar Appa Shastri. Brij Bhushan Das, Vani Vilas Sanskrit Pustakalaya, Benares City (n.d.).

Ekāvali : of Vidyādhara, ed. by P. Ramacandrudu. Dept. of Sanskrit, Osmania University, Hyderabad, 1981.

Harṣacari a : of Bāṇabhaṭṭa, ed. by Kane, P.V. Motilal Banarasidass, Varanasi, 1973.

Kavikaṇṭhābharaṇa : of Kṣemendra, ed. by Lele, V.K. Motilal Banarasidass, 1967.

Kāmasūtra : of Vātsyāyana Muni, with the commentary Jayamaṅgalā of Yaśodhana. ed. by Goswami Damodar. Jaikrishnadas Haridas Gupta, Benaras, 1929.

Kāvyādarśa 1 : of Daṇḍin, ed. by Misra, R.C. Chowkhamba Vidyabhavana, Varanasi, 1958.

2 : of Daṇḍin, ed. by Belvalkar, S.K. and Raddi, R.B. Department of public Instruction (Bombay Sanskrit and Prakrit Series), Bombay 1919.

Kāvyālaṅkāra : of Bhāmaha, ed. by Sastry Naganath P.V. Second Edition, Motilal Banarasidass, Delhi, 1970.

Kāvyālaṅkāra : of Rudraṭa with the commentary Kāmadhenu of Namisādhu. ed. by Pt. Durgaprasada. Nirnayasagar Press, Bombay, 1928.

Kāvyālaṅkārasūtravṛtti : of Vāmana, Fourth edition. Ed. by Acharya N.R., Nirnayasagara Press, Bombay, 1953.

Kāvyamīmāṁsā : of Rājaśekhara, ed. by Dalal, C.D. Benoytosh Bhattacharya, Oriental Institute, Baroda, 1934.

Kāvyānuśāsana : of Hemacandra, with the commentary Viveka, ed. by Sharma Shivadatta, Second edition, Pandurang Jawji, Nirnayasagara Press, Bombay, 1934.

Kāvyānuśāsana : of Vāgbhaṭa, ed. by Pt. Sharma Shivadatta, Pandurang Jawji, Nirnayasagara Press, Bombay, 1915.

Kāvyaprakāśa 1. : of Mammaṭa, with the Commentary Bālabodhinī of Vāmanāchārya. ed. by Karmarkar, R.D. Sixth Ed. (Reprint), Bhandarkar Oriental Research Institute, Poona, 1950. 2. : of Mammaṭa, with the commentaries Saṁpradāyaprakāśinī of Vidyācakravartin and Sāhityacūḍāmaṇi of Bhaṭṭa Gopāla, ed. by Sastri Harihara. The Government of H.H. Setulakṣamī Maharani of Travankore, Travankore, 1926. 3. : of Mammaṭa, with the commentary Madhumatī of Ravibhaṭṭa and Saṅketa of Māṇikyacandra, ed. by Venkatacharya, N.S. Mysore University, Oriental Research Institute, Mysore, 1974.

Mahābhārata : ed. by Sukhathankar, V.S., Vol. I, Part II. Bhandarkar Oriental Research Institute, Poona, 1933.

Mālatīmādhavam : of Bhavabhūti, ed. by Kale, M.R. Third Edition. Motilal Banarasidass, Varanasi, 1967.

Mālavikāgnimitram : of Kālidāsa, ed. by Sane, P.S. and Others, Second Edition, Book Sellers' Publishing Co., Bombay, 1959.

Mīmāṁsāślokavārtika : of Kumārilabhaṭṭa, ed. by Jha, D.P. K.D. Sanskrit Vishvavidyalaya, Darbhanga, 1977.

Muṇḍaka Upaniṣad : ed. by Bhanu, C.G. D.S. and Co., Bombay, 1913.

Nāṭyaśāstra 1. : of Bharata Muni, ed. by Ghosh, M.M. Manisha Granthalaya Pvt. Ltd., Calcutta, 1967.

Nāṭyaśāstra 2. : of Bharata Muni, with the commentary Abhinavabhāratī of Abhinavagupta, ed. by Kavi, M.R. Oriental Research Institute, Baroda, 1934.

Nirukta : of Yāska, ed. by Rajawade, V.K. Bhandarkar Oriental Research Institute, Poona, 1940.

Nīti and Vairāgya Śataka : of Bhartṛhari, ed. by Kale, M.R. Sixth Edition, Gopal Narayan and Co., Bombay, 1912.

Nyāyasūtra : of Gautama, with the *bhāṣya* of Vātsyāyana, ed. by Jha Ganganath, Oriental Book Agency, Poona, 1939.

Nyāyakośa : ed. by Abhyankar Vasudevashastri, Bhandarkar Oriental Research Institute, Poona, 1929.

Parāprāveśikā : of Kṣemarāja, ed. by Shastri Mukunda Rama. The Research Department, Government of H.H. Pratapsingh Maharajah of Jammu and Kashmir, Shrinagar, Kashmir, 1918.

Paṇḍitarājakāvyasaṅgraha : (Complete poetical works of Paṇḍitarāja Jagannātha), ed. by Aryendra Sharma, Sanskrit Academy, Osmania University, Hyderabad, 1958.

Pratāparudrayaśobhūṣaṇa : of Vidyānātha, ed. by V. Raghavan, Sanskrit Education Society, Madras. 1970.

Raghuvaṁśa : of Kālidāsa, ed. by Velankar, H.D., Eleventh Edition, Nirnayasagara Press, Bombay, 1948.

Rasagaṅgādhara : of Jagannātha, ed, by Tripathi Bhagirathaprasada, Director, Research Institute, Sampurnanand Sanskrit Vishvavidyalaya, Varanasi, 1977.

Ratnāvalī : of Harṣa, ed. by Kale, M.R. Third Edition, Book Sellers' Publishing Co. Bombay, 1968.

Rāmāyaṇa : of Vālmīki ed. by Sharma Kashinatha Tukaram Jawji, Nirnayasagar Press, Bombay, Saka 1824.

Ṛgveda-Saṁhitā : with the Commentary of Sāyaṇācārya, ed. by Rajawade, V.K., Abhyankar Vasudeva Shastri, Sontakke, N.S. and Sharma Varadaraja, Second Edition, Sontakke, N.S. Vaidika Saṁśodhana Maṇḍala, Poona, 1972.

Śabdakalpadruma : ed. by Raja Radhakantadev, Motilal Banarasidass, Delhi, 1961.

Sarasvatīkaṇṭhābharaṇa : of Bhojadeva, ed. by Mishra Kameshvaranath. Chowkhamba Orientalia, Varanasi, 1976.

Ṣaṭviṁśat-tattva-Sandoha : of Rājānaka Ānanda, ed. by Shastri Mukunda Rāma, The Research Department, Shrinagar; Kashmir, 1918.

Sāhityadarpaṇa 1. : of Viśvanāthakavirāja, ed. by Pt. Durgaprasada, Fifth Edition, Pandurang Jawji, Nirnayasagara Press, Bombay, 1931. 2. ; of Viśvadāthakavirāja, ed. by Kane, P.V. Oriental Publishing Co. Bombay, 1910.

Sāhityamīmāṁsā : of Rājānaka Ruyyaka, ed. by Sambashiva Sastri, Govt. of H.H. Maharajah of Travancore, Trivandrum, 1934.

Śiśupālavadha : of Māgha, ed. by Pt. Durgaprasada, revised by Acharya N.R., Nirnayasagara Press, Bombay, 1957.

Subhāṣitāvali : of Vallabhadeva, ed. by Peterson P. and Pt. Durgaprasad. (Printed at the Education Society's Press, Byculla), Government Library, Bombay 1886.

Subhāṣitaratnabhāṇḍāgāra : ed. by Acharya, N.R., Eighth Edition, Enlarged and Re-edited. Choudhari, L.N., Nirnaya Sagara Press, Bombay, 1952.

Tarkasaṅgraha 1. : of Annaṁbhaṭṭa, ed. by Gajendragadkar, A.B. and Karmarkar, R.D., Bombay Book Depot, Bombay, 1930. 2. : of Annaṁbhaṭṭa, with the Commentary Tarkadīpikā. ed. by Athalye, Y.V. and Bodas, M.R. Revised Second Edition, Department of Public Instruction, Bombay, 1918.

Vakroktijīvita 1. : of Rājānaka Kuntaka, ed. by K. Krishnamoorthy, Karnataka Univ., Dharwad, 1977. 2. : of Rājānaka Kuntaka, ed. by De, S.K. K.L. Mukhopadhyay, Calcutta, 1961.

Vācaspatya 1. : ed. by Taranatha Tarkavacaspati. Chowkhamba Sanskrit Series Office, Varanasi, 1962. 2. : ed. by Taranath Tarkavacaspati, Calcutta, 1873.

Vāgbhaṭālaṅkāra : of Vāgbhaṭa, ed. by Sastri Kedaranatha and Sastri Panashikar, W.L. Pandurang Jawji, Nirnayasagara Press, Bombay, 1928.

Vākyapadīya : of Bhartṛhari with the Commentary Bhāvapradīpa ed. by Shukla Suryanarayana, Chowkhamba Sanskrit Series Office, Varanasi, 1961.

Vedāntasāra 1. : of Sadānanda Yati, ed. by Hiriyanna M. Oriental Book Agency, Poona, 1929. 2. : of Sadānanda Yati, ed. by Swami Nikhilananda, Fourth Edition, Advaita Ashrama, Calcutta, 1959.

Vikramorvaśīyam : of Kālidasa, ed. by Kale, M.R. Motilal Banarasidass, Delhi, 1967.

Viṣṇupurāṇa : ed. by Sharma, R.N. (Reprint), Nag Publishers, Delhi, 1985.

Vyaktiviveka : of Mahimabhaṭṭa ed. by T. Ganapati Sastri, H.H. Maharaja of Travancore, Trivandrum, 1909.

Vyākaraṇamahābhāṣya : of Patañjali, text and tr. into Marathi by Abhyankar Vasudeva Shastri, P.M. Limaye, Secretary, Deccan Education Society, Pune, 1938.

(B) *WORKS IN ENGLISH*

Abercrombe, Lascelles : *Principles of Literary Criticism*, Vora and Co. Publishers Pvt. Ltd., Bombay, 1958.

Dasgupta, S.N. : *History of Sanskrit Literature* (Classical Period) Second Edition, Sibendranatha Manjilal, Calcutta University, Calcutta, 1962.

De, S.K. 1. : *History of Sanskrit Poetics*, Second Revised Edition, K.L. Mukhopadhyay, Calcutta, 1960. 2. : *Some Problems of Sanskrit Poetics*, K.L. Mukhopadhyay, Calcutta, 1959.

Eliot, T.S. : *The Sacred Wood* : *Essays on Poetry and Criticism*, Fourth Edition, Mehuen and Co. Ltd., London, 1934.

Deshpande, G.T. : *Bhāratīyasāhityaśāstra* (Gujarati) tr. by Dave, J.H., Vora and Co., Ahmedabad, 1973.

Gnoli Raniero : *Aesthetic Experience According to Abhinavagupta*, Chowkhamba Sanskrit Series Office, Varanasi, 1985.

Kane, P.V. : *History of Sanskrit Poetics*, Motilal Banarasidass, Delhi, 1961.

Richards, I.A. : *Practical Criticism*, Kegan Paul, Trench, Trubner and Co. Ltd., London, 1929.

Whitney, W.D. : *The Roots, Verb-forms and Primary Derivatives*, American Oriental Society, New Haven, Connecticut, Leipzig, 1945.

(C) *THESES*

Gokhale, M.D. *Vakrokti* : *Concept and Evolution*, Thesis, University of Bombay, Bombay, 1985.

Shukla, P.J. : *A Critical Study of Post-Bhavabhūti Rāma-Plays*, Thesis, University of Bombay, Bombay, 1980.

INDEX TO IMPORTANT WORDS

Abhidhā 74, 104, 120, 122, 123, 228, 234, 238
Abhihitānvaya-vāda 74
Abhivyakti 105, 234
Abhiyoga 178
Abhyāsa 18, 170, 171, 173, 174, 238
Adhikaraṇa 16
Advaita-vedānta 9, 12, 17, 20, 21, 26
Alaṅkāra 21, 55, 62, 67, 71, 74, 77, 82, 83, 90, 106, 134, 135, 137, 138, 140, 141, 147, 229, 232, 233, 236, 238
Alaṅkāra-aucitya 138
Alaṅkāra-dhvani 64, 65, 127, 229, 234, 238
Alaṅkārya 67, 90
Alaṅkṛti 132
Aṅga 69, 230
Aṅgin 69, 230, 238
Antaścamatkāra 240
Anubandha 9-13, 225, 226
Anubandha-catuṣṭaya 9
Anubandhitva 12
Anubhāva 58, 91, 92, 94-96, 100, 101, 104, 108, 114, 138
Anukārya 100, 102
Anumāpaka 102
Anumāpya 102
Anumiti 102
Apūrvatā 18
Arocaki-kavi 36
Arocakinaḥ 31, 176
Artha 195, 227, 228
Artha-citra 129
Artha-doṣa 80
Artha-vāda 18
Arthavyakti 78, 85, 87
Asaṁbhava 53
Asādhāraṇa-dharma 52
Ativyāpti 53
Aucitya 21, 55, 62, 69, 135-142, 232, 236, 238
Avara-kāvya 128
Avayava-avayavi-bhāva 23
Avyāpti 53
Ābhyāsika-kavi 32
Ālaṁbana-vibhāva 94, 95
Āṅgika 96
Āsvāda 105
Āśraya 94
Āvantikā 85
Āyurveda 9

Bandha 68
Bhāṣā-kavi 3
Bhāva 91, 104, 105, 150, 235
Bhāvakatva 104-106

Bhāvanā 146, 150
Bhoga 105
Bhojaka 104
Bhojakatva 105
Bhojya 104
Bhukti 54
Bībhatsa 79
Bodhya-bodhaka-bhāva 21

Camatkāra 21, 55, 62, 74-76, 142-145, 232, 237, 238
Camatkāra-sthāna 143
Carvaṇā 56, 105, 234
Calita 49
Caturvarga 196, 201
Citra 36, 128
Citra-kāvya 76, 128
Citra-turaga-nyāya 102

Darśana 153, 154
Dharma 195
Dhvani 21, 55, 64, 120-129, 133, 134, 138, 147, 148, 226, 228, 229, 230, 232, 234, 235, 236
Dhvani-kāvya 64, 76, 128, 229
Dīpti 79, 148
Doṣa 21, 74, 232
Dṛśya-kāvya 25
Druti 79, 148

Gaṇikā 26, 48, 226
Gauḍa-mārga 61, 85, 86, 87, 233
Gauḍiyā 60, 62, 87
Girāṁ-mārgāḥ 61
Guṇa 20, 70, 74, 77, 78, 88, 106, 137, 138, 140, 141, 147, 148, 232, 236, 237, 238
Guṇin 238
Guṇa-aucitya 138
Guṇībhūta-vyaṅgya 74, 128

Hetu 94
Hṛdaya-kavi 31
Itihāsa 67

Janya-Janaka-bhāva 100, 101

Kapha 11
Karuṇa-rasa 79, 95, 114, 116, 134
Kaṣṭatva 81
Kavi 27, 56
Kavi-vyāpāra 230, 235
Kavi-Samaya 36
Kānti 63, 78, 87, 90
Kāma 195
Kāmya 13
Kāraṇa 94, 100
Kārya-kāraṇa-bhāva 23
Kāvya 25, 43, 51, 76, 77
Kāvya-kriyā 49
Kāvya-puruṣa 20, 226
Kāvya-śarīra 60
Kumārila 10, 16, 24

Lakṣaṇa 20, 52, 65, 77, 232
Lakṣaṇā 74, 82, 122, 134, 228, 234, 237
Lāṭiya 60
Lāvaṇya, 68

Mallinātha 12
Mādhurya 63, 78, 80, 87, 232

Mārga 88, 233
Mithyā-jñāna 102
Mīmāṁsā 9, 100
Mīmāṁsaka 10, 16, 17, 101, 104, 107
Mokṣa 195

Nāgaraka 26, 46, 47, 48, 226
Nāṭya 194
Nimitta 94
Nipuṇatā 166-170, 188, 238
Nirhetuka 81
Nirṇaya 16
Nirvṛti 240
Niṣkāma-karman 24
Niṣpatti 100, 102, 105
Niṣiddha 13
Nitya-karman 13
Nyāya 15, 103

Ojaḥ 63, 78, 79, 80, 87, 232

Pada 228
Pada-doṣa 80
Pada-parārdha-vakratā 132
Pada-pūrvārdha-vakratā 131
Pariṣat 45
Parā-śakti 156
Pāñcālī 60, 63, 85, 87, 233
Pāka 75, 144, 147, 232, 237
Phalam 18
Prabandha-aucitya 138, 236
Prabandha-vakratā 133, 134
Prakaraṇa-vakratā 133, 134
Prakṛti 11
Pramāṇa 21, 228
Prameya 21
Prasannatā 79
Prasāda 78, 80, 87
Pratibhā 124, 149-166, 169, 172, 179, 180, 181, 191, 192, 230, 235
Purāṇa 67
Puṣṭi 100
Pūrva-pakṣa 16

Ramaṇīyatā 21, 55, 62, 145-148
Rasa 21, 55, 62, 65, 71, 74, 76, 79, 80, 81, 88-119, 120, 125, 133-135, 137-142, 144, 147, 148, 196, 227, 230-237
Rasa-aucitya 138
Rasa-dhvani 64, 65, 128, 147, 204, 229, 234, 238
Rasa-doṣa 80, 81
Rasika 49, 107
Rasa-pratīti 105
Rasa-sūtra 58, 105
Rasavat-alaṅkāra 89
Rasa-vighna 110
Rasa-vyañjanā 105
Rājan 41, 226
Raudra-Rasa 79, 95
Rīti 21, 55, 62, 84-88, 144, 147, 229, 233, 236, 237
Rīti-aucitya 138

Sahṛdaya 36, 49, 50, 64, 107, 225, 226, 235, 237
Sahṛdaya-ślāghyatā 147
Samatā 78, 87
Samavāya 63

Samādhi 78, 87
Saṁbandha 11, 13, 21, 22, 149, 225
Saṁbhoga-śṛṅgāra 79, 95
Saṁskāra 150, 163
Saṁśaya-jñāna 102
Samyak-jñāna 102
Sañcāribhāva 92, 93, 96, 97, 108, 114, 138
Saṅghaṭanā-aucitya 138, 236
Satṛṇābhyavahāra-kavi 36
Satṛṇābhyavāhariṇaḥ 31, 176
Satkavi 36
Sattva 96, 98, 99, 104
Saubhāgya 68
Saukumārya 63, 78, 87
Sādhana 24
Sādhāraṇīkaraṇa 104, 107, 235
Sādhya-sādhana-bhāva 21
Sādṛśya-jñāna 102
Sāmīpya 23
Sāṅkhya 105
Sāttvika-bhāva 92, 96, 98, 99
Siddhānta 17
Sphoṭa 120, 121
Sthāyin 100, 101, 106, 108, 114
Sthāyibhāva 93, 98, 102, 104, 138
Sūtra 63
Sva-spanda-Sundaratā 147
Sva-svāmi-bhāva 23
Śabda 90
Śabda-citra 129
Śabda-kalpa-druma 10
Śabdālaṅkāra 68
Śabdārtha-sāhitya 68
Śakti 149, 150, 156, 158, 159-163, 173, 180, 186, 187
Śayyā 75, 145, 147, 232, 237
Śānta 79, 117, 128, 133, 134
Śleṣa 36, 78, 85, 87, 232
Śṛṅgāra-rasa 92, 95, 117, 137
Śruti 19
Śuddhā-lakṣaṇā 22

Tādarthya 23
Tātkarmya 23
Trivarga 196

Udāratā 78, 87
Uddīpana-vibhāva 94, 95
Upakrama 18
Upapatti 18
Upasaṁbhāra 18
Utpatti 100
Utpatti-vāda 100
Utprekṣā 85
Uttarapakṣa 16

Vaicitrya 131, 144, 236
Vaidarbha-mārga 61, 85, 86, 87, 233
Vaidarbhī 60, 62; 63, 87
Vakratā 67, 236
Vakratva 83
Vakrokti 21, 36, 55, 62, 66, 67, 129, 130, 132, 133, 144, 232
Varṇana 153, 154
Varṇa-vinyāsa-vakratā 68, 131

Vastu-dhvani 64, 65, 127, 229, 234, 238
Vācaka 66
Vācya 66
Vācya-vācaka-bhāva 21
Vākya-Vakratā 67, 132, 134, 230
Vāsanā 107, 150
Vibhāva 58, 81, 91, 92, 94-96, 100-108, 138
Vicchiti 131, 144
Vidagdha-kavi 36
Vidvat-pariṣat 44
Vikāsa 148
Vimarśa 156
Vipralaṁbha 79, 95, 116, 134, 137
Vīra 79
Viśaya 16, 17
Viṣaya 11,13-18, 94, 225
Vivarta 228
Vṛtti 55, 60, 63, 75, 84-86, 144, 147, 188, 221, 232, 233
Vyabhicāri-bhāva 58, 91, 92, 100, 101
Vyakti 90
Vyaṅgya-artha 65, 105
Vyañjaka 105
Vyañjanā 65, 74, 105, 228, 229, 234, 238
Vyāpti 197
Vyutpatti 168-170, 173, 188

NATAVAR LAL JOSHI, was born in 1942, at Karachi then undivided India. —Received Primary and Secondary education at Mandvi, Kutch, (Gujarat).—Selection Grade Senior Lecturer in the Department of Sanskrit, K.J. Somaiya College, he has been Post-Graduate Teacher of University of Bombay.—took Master's degree in 1968. University of Bombay,—U. G. C's Teacher Fellowship was awarded in 1988,—Doctoral Thesis 'Poetic Composition its Cause and Purpose' was accepted by Bombay University. —Ph D. in 1993—took oriental degrees : Śāstri in Śāṅkarvedānt 1966, "Acharya" in Sāhitya-śāstra, Varanaseya Sanskrit Vishvavidyalaya, Varanasi, 1971,—read papers at various Sessions of All India Oriental Conference, and Seminars arranged by Asiatic Society, Bharatiya Vidyabhavan, Department of Sanskrit, University of Bombay, K. J. Somaiya Institute of Indology etc.,—Recipient of Kulapati K. M. Munshi Gold-Medal, Maharaja Jaychamraj Vadyar Gold-Medal, Diwan Bahadur Manibhai Jashbhai Prize,—Contributed articles to All India Radio, broadcast talks since 1978.

Hon. Secretary '*Surabhārati*' for 18 years.

NEW RELEASES FOR E.B.L.

1. ENCYCLOPAEDIA OF VEDĀNTA — Prof. Ram Murti Sharma (1993) 450.00
2. BUDDHIST PHENOMENOLOGY : A THERAVĀDA PERSPECTIVE—Chandra B. Varma (1993) 200.00
3. THERAVĀDA BUDDHISM (Based on Pāli Sources) —RONALD, S. Copleston, Ed. by Harcharn Singh Sobti (1993) 250.00
4. ESSAYS ON BUDDHISM AND PĀLI LITERATURE —Angraj Chaudhary (1994) 250.00
5. VIJÑAPTIMĀTRATĀSIDDHI (VIMŚATIKĀ) with Introduction, Translation and Commentry)— T. R. Sharma (1993) 150.00
6. THE GANDHAVAMŚA (A History of Pāli Literature) —Bimalendra Kumar (1992) 90.00
7. SATYA-SUDHĀ (A Critical Evoluation of Dr. Satya Vrat Shastri Creative Works)—Ed. Satya Vrat Varma (1993) 700.00
8. WORD INDEX TO THE VĀKYAPADĪYA OF BHARTṚHARI—Prof. Saroja Bhate & Yashodhara Kar (1992) 450.00
9. GLORY THAT WAS BUNDELKHAND (श्री महेन्द्रकुमार मानव अभिनन्दन ग्रन्थ) —Ed. Prof. K.D. Bajpai (1993) 800.00
10. ŚAKTIVĀDA : Theory of Expressive Power of Words —Dr. V. P. Bhatt (1994) 300.00
11. BHĀVNĀVIVEKA OF MAṆḌAN MIŚARA (English Translation with Notes)— Dr. V. P. Bhatt (1994) 300.00

1IC I2.ACONSE ENCYCLOPAEDIA OF EARLY DHBUDST PHILOSOPHY—Chandra B. Varma (1992) 300.00

13. DURGĀ : THEME IN VARANASI WALL PAINTINGS—Prem Shankar Dwivedi (1993) 300.00
14. POETRY CREATIVITY AND AESTHETIC EXPERIENCE—Dr. Natwar Lal Joshi (1994) 300.00

Please mail your order to :

Ph. : 2520287

Eastern Book Linkers

(INDOLOGICAL PUBLISHERS & BOOKSELLERS)

5825, New Chandrawal, Jawahar Nagar, DELHI-110007